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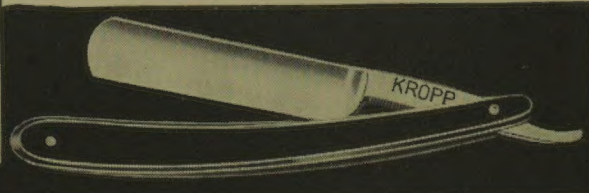
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ALL BRITISH



# THE ILLUSTRATED LONDON NEWS

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SATURDAY, APRIL 27, 1935.



THE PRINCE OF WALES AS FOUNDER OF KING GEORGE'S JUBILEE TRUST: AT HIS DESK IN ST. JAMES'S PALACE.  
(LEFT TO RIGHT) COMMANDER J. B. ADAMS (SECRETARY OF THE TRUST), THE PRINCE OF WALES, ADMIRAL H. T. ENGLAND,  
MAJOR IVOR HEDLEY, AND THE HON. JOHN HARE.

To his fine work as Imperial "Ambassador," and as the moving spirit of social service on behalf of the unemployed at home, the Prince of Wales has now added his energetic and inspiring leadership in another great cause—the organisation of King George's Jubilee Trust to promote the welfare of the youth of Great Britain, "the backbone of the country in the years that lie ahead." As the Prince pointed out in his recent broadcast appeal for the Trust, it is not a charity, but "a national tribute to the King, to mark the completion of twenty-five momentous years."

While explaining its purposes, he said: "I believe there are over a million boys and girls between fourteen and eighteen with no opportunity of enjoying the games and chances of self-development to which they are entitled—with no outlet for their natural high spirits and ambitions." We feel sure that all our readers will desire to co-operate in this great movement. Contributions should be addressed, *not* to the Prince personally, but to King George's Jubilee Trust, St. James's Palace, London, S.W.1. Letters containing contributions, up to May 6, need not be stamped.





By G. K. CHESTERTON.

IN many ways this is still the age of paradox; unfortunately, it tends to be preoccupied with a paradox which is not an epigram. The paradox is now expanded to a paragraph; expanded to many paragraphs; expanded to many pages; and sometimes to many books. And it is so much diluted and distended that many people do not know it is a paradox, and therefore merely absorb it like a popular error. I do not say that brevity is the soul of wisdom, as it is said to be of wit. But I do say that it is much easier for folly to pretend to be wisdom when it is not put to the brisk test of brevity. It is so with the verbal compactness of a paradox, as compared with the verbal diffuseness of a sophistry. I can more or less measure the element of truth, and there is an element of truth in Oscar Wilde's short phrase about the perfect imperfection of a cigarette: "It pleases and it leaves us unsatisfied; what more can we want?" That is a good example of a paradox, which has a contradiction and yet has a point; but we can see for ourselves exactly how deep the point will go. But when I find the same idea, of somebody who is dissatisfied because he is not satisfied, but never satisfied unless he is dissatisfied—when I find that uncomfortable kind of person straying through an interminably long modern novel, which begins with his being dissatisfied with a sugar-stick in the nursery, and ends with his being similarly dissatisfied with his last pipe of opium, when he dies in a drug-den in San Francisco—when I find the point of Wilde's epigram laboured at this length, I begin to feel that Wilde's own original way of putting the point was rather more pointed. And considering that the phrase, even if it has some philosophical interest, is at best only a half-truth, or rather a tenth part of a truth, I prefer it when it only takes up the tenth part of a paragraph, instead of taking up the ten volumes of a ruthless and realistic Suburban Saga. I do not require all that amount of unreadable reading to convince me that there is a certain kind of person, who is dissatisfied even with satisfaction.

Or, again, there is a truth in what was called the "glorious Epicurean paradox," quoted or invented by Oliver Wendell Holmes; the attractive epigram which says: "Give us the luxuries of life and we will dispense with the necessities." But I prefer it in the form of a short sentence; partly because I know very well that the truth in it only goes a very short way. When I find that in real political or financial life it is being made to go a very long way, I only

feel that people have absorbed the paradox and lost the point; that is, that they can still act on the fallacy, but can no longer see the joke. For instance, there has been a widespread fashion recently of talking more about advertisement than about the things advertised; and thinking more about salesmanship than about the things that are sold—not to mention the people that are sold. Beginning with the theory that a certain thing has got to be made to sell like hot cakes, men do it by infinite and expensive expenditure of warm and lavish praise; implying that it is rather more important that the praises should be warm than that the

really this: that the former manages to state truisms so that they sound like truisms; while the latter manages to state truisms so that they sound like truths. For in truth, the truisms are truths. It is only a question of having the freshness and vividness of vision that can see them as true and not merely

as trite. I know that the line is difficult to draw in a literary sense; it is so much an effect of atmosphere and style. Matthew Arnold said that he could not read the lines of Macaulay: "To every man upon this earth death cometh soon or late," without uttering a cry of pain. But Matthew Arnold himself quoted, as an example of the grand style, the line of Milton, in which Satan says to one of his fellow-fiends: "Fall'n Cherub, to be weak is miserable." Many people might say that it is, intrinsically, quite as much of a platitude to say that weakness is miserable as to say that death is inevitable. But Matthew Arnold was right, for once in a way; and there really is a difference, in some indescribable suggestion of depth and dark experience, in the single line of Milton, which there is not in the jogtrot couplet of Macaulay. It is curious, by the way, in connection with Macaulay's

A NEWCOMER TO COVENT GARDEN: MME. SABINE KALTER.

Mme. Kalter, who is a mezzo-soprano, will play Brangana in "Tristan und Isolde," which will be given on Tuesday, April 30, the second night of the season of Grand Opera. She will also sing Fricka in "Das Rheingold" and "Die Walküre" and Waltraute in "Götterdämmerung."

cakes should be hot. The end of this remarkable triumph of Psychology is that people are rather more impressed by a loaf of bread on a placard than by a loaf of bread on a plate. This is really preferring luxuries to necessities; not in the genial and generous sense of the original jest, but in a senseless seriousness about the necessity of a complicated machinery made of unnecessary things. A loaf of bread may fairly be called a necessity; but a loaf of bread on a hoarding will be complimented if it is called a luxury; and it is a luxury in which I am not disposed too wildly to luxuriate. And when people write enormous and very solemn books on the Psychology of Success or of Salesmanship, I could appreciate their quiet fun better if they put it in a shorter form, and preferably in a form that is really funny. I know it really is a paradox that a man should propose to spend half his money in order to sell a quarter of his goods; and I should laugh yet more heartily over it if it were stated in the form of a paradox, like those of Wilde or Wendell Holmes.

The difference between a bore and a classic is

"Lays of Ancient Rome," that there seems to be a universal tendency for a man's worst work to be his well-known work. Nearly everybody thinks of the "Lays of Ancient Rome" solely in connection with the ballad about Horatius; a ballad that really is rather bald and contains one or two cases of that sort of awkward sententiousness. Nobody has noticed, that I know of, that the description of the turn of the tide of war, in the very middle of the "Battle of Lake Regillus," with the perplexing apparition of the Twin Brethren, and the shout of Aulus: "Rome to the charge!"—nobody seems to have noticed that this passage really is full of a fire and almost thunderous thrill which recalls the other Macaulay, who could whirl away the imagination in the whirlwind of war, as it roared round the dead Dundee down the Pass of Killiecrankie. Macaulay was not often very poetical in poetry; but he was sometimes quite poetical in prose.

The truism, quickened and reawakened to a truth, has a greatness that can never belong to the paradox. There are too many people to-day who are stung into irritation, and, what is worse, into irritation that is not indignation, but only fatigue, by the mere mention of any moral truth; partly because it is true and partly because it is moral. They have reached a jaded phase of appetite in which they can live on nothing except paradoxes; as if a man could eat nothing except pepper and mustard and mint-sauce. They have hysterics if anyone mentions in their presence that mothers are fond of their babies, or that men have died for their country. This is a diseased state; and it is bad enough when it merely takes the form of intellectual impatience in a few people who, might otherwise be really intellectual. But an even deeper and more dangerous form of it, as I have already suggested, is in the widespread acceptance of paradox; not as paradox should be, a conscious and perhaps too self-conscious defiance of conventional exaggerations; but as a conventional exaggeration itself; and, above all, as unconscious as well as conventional. One of the chief problems of our time is the prevalence of popular ideas which are really only the reversal of normal ideas. Paradox is spun out into vast generalisations and vague theories. Paradox has lost its brevity; and with that all its wit and certainly all its wisdom.



TO STAND IN THE VESTIBULE OF THE COVENT GARDEN OPERA HOUSE: A LONG-LOST STATUE OF FREDERICK GYE, WHO WAS RESPONSIBLE FOR THE BUILDING OF THE HOUSE IN 1858.

Frederick Gye, the younger (1809-1878), was manager of Covent Garden Opera from 1860 to 1878, when he retired and his son, Ernest Gye, took over. Ernest Gye married Mlle. Emma Albani in 1877. She had made her debut at Covent Garden in 1872. Frederick Gye was responsible for the famous Opera House being built, for when the old building was destroyed by fire in 1856, the renters and proprietors were unable to collect the money to rebuild the theatre; so Gye, with great energy, raised or became accountable for £120,000, the sum which the new structure cost. The Opera House, from the designs of Edward Barry, R.A., was commenced and completed in six months and opened in 1858 with "Martha." The statue shown was discovered some ten years ago among the debris in an antique shop. Now it has been restored, and it will be in the vestibule at Covent Garden "to welcome" patrons on the opening night, April 29.



# THE GRAND OPERA SEASON, 1935: STARS WHO WILL BE SEEN AT COVENT GARDEN.

## A WAGNER AND ROSSINI FESTIVAL; TO BE FOLLOWED BY OTHER NOTABLE OPERAS.



**MADAME ELISABETH OHMS (MEZZO-SOPRANO).**  
Mme. Elisabeth Ohms will sing Ortrud in "Lohengrin" on the opening night. She has not sung at Covent Garden since 1929.



**Mlle. LILY PONS (SOPRANO).**

Mlle. Lily Pons is a Metropolitan Opera House star and a newcomer to Covent Garden. She will sing Rosina in "Il Barbiere di Siviglia." She is physically the smallest of all operatic stars.



**MADAME FRIDA LEIDER (SOPRANO).**

Mme. Frida Leider will again be heard as Isolde and Brunnhilda. She will be in "Tristan und Isolde" on April 30.



**SIGNOR DINO BORGIOLI (TENOR).**

Signor Dino Borgioli will sing Rodolfo in "La Bohème"; and Don Ramiro in Rossini's "La Cenerentola," with Conchita Supervia.



**HERR HANS FLEISCHER (TENOR).**

Herr Hans Fleischer will sing Mime in "The Ring"; and Eroschka in "Prince Igor," to be given with the Russian Ballet.



**MISS GRACE MOORE (SOPRANO).**

Miss Grace Moore is a Metropolitan Opera House star who will sing Mimi in "La Bohème." She is also a screen star, and was recently seen and heard in the successful film "One Night of Love."



**HERR LAURITZ MELCHIOR (TENOR).**

Herr Lauritz Melchior will make his first appearance of the season in "Tristan und Isolde" on April 30, and will sing in "The Ring."



**MONSIEUR JOSÉ BECKMANS (BARITONE).**

M. José Beckmans will sing Escamillo in "Carmen." He is well known in Paris, Brussels, and Monte Carlo.



**SIGNORA EBE TICOZZI (MEZZO-SOPRANO).**

Signora Ebe Ticozzi (here seen in "Romeo e Giulietta") will sing Zerlina in "Italiana in Algieri"; and Bertha in "Il Barbiere di Siviglia."



**MADAME CONCHITA SUPERVIA (CONTRALTO).**

Mme. Conchita Supervia will sing the name-part in "La Cenerentola" again this year; and will also be heard as Carmen, and as Isabella in Sir Thomas Beecham's arrangement of "Italiana in Algieri."



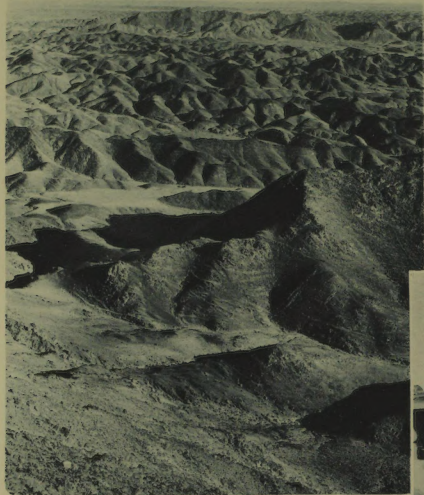
**MADAME LOTTE LEHMANN (SOPRANO).**

Mme. Lotte Lehmann will again be heard as Elsa in "Lohengrin" (on April 29), and as Sieglinde and Gutrune.

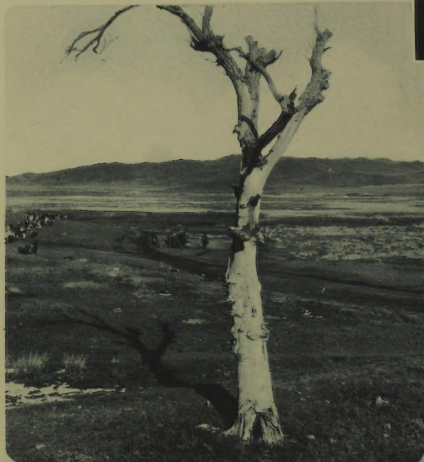
**T**HE Silver Jubilee Season at the Royal Opera House, Covent Garden, which is under the artistic direction of Sir Thomas Beecham, is to be a Wagner and Rossini Festival, followed by performances of other operas. It opens on Monday next, April 29, with "Lohengrin." The conductors for the season are Sir Thomas Beecham, Dr. Wilhelm Furtwängler, Professor Robert Heger, and Maestro Vincenzo Bellezza; and the producers, Dr. Otto Erhardt and Mr. Charles Moor. A new production, arranged by Sir Thomas Beecham, of Rossini's "Italiana in Algieri" will be presented for the first time on May 16.



# A SVEN HEDIN EXPEDITION IN SINKIANG: SWEDISH AND CHINESE SCIENTIFIC CO-OPERATION.



IN THE Gobi DESERT, WHERE DR. HAUDE'S SECTION OF THE SVEN HEDIN EXPEDITION SUCCESSFULLY CARRIED OUT A SERIES OF METEOROLOGICAL OBSERVATIONS: A TYPICAL PROSPECT—RECALLING THE "MOUNTAINS OF THE MOON."



THE ADVANCE OF THE DESERT IN CENTRAL ASIA: A DRIED-UP STUMP—THE LAST OF A ONCE FLOURISHING FOREST OF TREES IN THE LAND OF DUNGARET, WHERE CHINA (SINKIANG) TOUCHES SOVIET RUSSIA.

Dr. Sven Hedin, the veteran Swedish explorer, has just returned from Central Asia, where he has been exploring on the route to Sinkiang for the Chinese Government. Sinkiang, or Chinese Turkestan, has been in a state of turmoil since 1932, as the result of invasion and rebellion. Without better communications, it is impossible for the Chinese Government to make its authority felt in this remote province. Dr. Sven Hedin was, therefore, requested to go over the ground of his previous explorations with the specific object of reporting upon the most suitable route for a great motor highway into the far west. He set off in 1933, and, after surviving many hardships and being more than once in mortal peril, returned to China with much valuable data. That being so, we give these photographs illustrating certain activities



IN A LAND IN WHICH HEAVY SANDSTORMS ARE THE RULE: A BANK OF SAND IN THE AIR; ADVANCING ON A METEOROLOGICAL STATION.



RUSHES, WHICH ARE USED AS FUEL, BEING TRANSPORTED FOR SALE AT CHUGUCHAK; A CHINESE TOWN ON THE RUSSO-CHINESE FRONTIER.



A HOMELY INCIDENT IN THE WASTES OF CENTRAL ASIA: A MONGOLIAN PRINCE (WEARING BLACK GLASSES) BUYING SWEETS FOR HIS CHILDREN; WHO ARE SEEN FIRMLY TIED TO THEIR HORSES.

of that expedition under his direction which did valuable work a while ago in both Chinese Turkestan and the Gobi desert. The following description was written by Dr. Sven Hedin himself. "The year which Dr. Waldemar Haude, of the Prussian Meteorological Institute in Potsdam, and Major Zimmermann spent in Inner Asia for the purpose of meteorological research, constituted a unique episode in a story of exploration in Central Asia. Every morning before dawn measurements of air and ground temperatures were made and recorded; besides which Dr. Haude organised one hundred and fifteen kite flights. The results obtained are unique for Inner Asia. In a land in which sandstorms are the rule, this work made everything else sink into insignificance, and demanded the greatest care and ability, especially



CENTRAL ASIA, A LAND OF VIOLENT CONTRASTS IN TEMPERATURE! CAMELS COVERED BY SNOW WHICH FELL IN THE DESERT DURING THE NIGHT.



A SIGN-POST OF THE DESERT—REMINISCENT OF RECOGNITION-MARKS ON AN AERODROME IN MINIATURE: A ROUTE-GUIDE IN THE Gobi.



YOUNG CHINESE BANDITS: MEN WHO ATTACHED THEMSELVES AS SODIDANT GUARDS TO DR. SVEN HEDIN, WHO WAS SUBSEQUENTLY FREQUENTLY IN PERIL FROM BANDITS IN CENTRAL ASIA.

in the recovery of the kites and instruments. Dr. Haude's assistant, Fritz Mühlenweg, has given a graphic description of a kite flight. "Our kites now go up regularly, in order, as Dr. Haude has said, to obtain the first measurements ever made in the free atmosphere in Central Asia. Early in the morning, when the fresh wind blows—unfortunately, not always—the kite is brought out of its "stall" in the ground. Dambit and Oduberring, the cleverest of our servants, carry out the "Heaven-bird" (as they call it), with a Chinese student holding the tail. I hold the head up to catch the wind, running about half a mile; the distance depends entirely on the strength of the wind. The Mongols now take the kite and hold it against the wind. The Chinese student reels on the wire. The kite sails into the

# IS CENTRAL ASIA REALLY DRYING UP?— DR. SVEN HEDIN'S METEOROLOGISTS CHALLENGE.



A KITE USED IN TAKING THE FIRST SERIES OF METEOROLOGICAL OBSERVATIONS EVER MADE IN THE FREE ATMOSPHERE OF CENTRAL ASIA: DR. HAUDE'S MONGOLIAN ASSISTANTS REELING IN THE "DRAGON."



APPARENT EVIDENCE OF EVER-INCREASING DESICCATION IN CENTRAL ASIA; A PHASE WHOSE PROGRESSION IS CHALLENGED BY DR. HAUDE: A WITHERED TREE WHERE Gobi SAND HAS OVERWHELMED ONCE FLOURISHING FORESTS.

sky, with good wishes as the wire runs whistling out. If the wind is good, our "bird" sails easily and steadily, but if it is a weak blow, or gusty, it begins all sorts of tricks; indeed, its antics are so erratic that the eagle, which generally keeps it company, is frightened and flies off to safety. Our Mongols begin to whistle for a wind, and are very proud when there arises a little breeze which they have "whistled up." Dr. Haude, on the basis of his investigations says, with regard to the desiccation of Inner Asia as a whole: "The Americans, like the geologist, Andrus, consider that they have collected unlimited material in the affirmative sense (desiccation). I cannot myself, even in the morphological aspect, subscribe to this." —[PHOTOGRAPHS BY THE SVEN HEDIN EXPEDITION TO CENTRAL ASIA.]



## "THE MILTONIC EPISODE IN ENGLISH LETTERS."

BEING AN APPRECIATION OF

"MILTON": By HILAIRE BELLOC.\*

(PUBLISHED BY CASSELL.)

WHAT a poet has to say about another poet is nearly always instructive, and what a convinced Roman Catholic has to say about an equally convinced Protestant (and *vice versa*) is generally interesting. I took up Mr. Hilaire Belloc's study of Milton, or, as he further defines it, the "Miltonic Episode in English Letters," full of anticipation, and was not disappointed.

One could not expect Mr. Belloc to sympathise with Milton's religious beliefs or with his political aims. He thus sums up the poet's influence on religion and politics in England—the speaker is an imaginary young man standing by the bedside of the dying poet—

"Sir, rest you content. The future of England is with you, and you are in no small part the maker thereof. Kingship is broken. Bishops mean less and less. The Papist cannot much longer endure. Ireland has been murdered: she shows no signs of life. While as for your cherished doctrine of divorce, it has already become the law of England. Is not that glorious? A plurality of wives, for which (in secret) you argue so eloquently, is not as yet widely established, but now that divorce is granted us we shall doubtless have polygamy in effect. And as for the supposed Divinity of Christ, that illusion is, I assure you, waning, and must in due time become a laughing-stock."

The speech is an indictment rather than a summary; it makes no secret of the author's attitude towards his subject's achievements in the fields of religion and politics.

In the section entitled "Polemic," Mr. Belloc discusses the results of Milton's eighteen years of pamphleteering. No one, I think, considers that Milton's literary reputation was enhanced by his pamphlets, but an exception is often made in favour of the "Areopagitica." Mr. Belloc does not admire it, either as a plea for the Freedom of the Press or as "a great example of perfect English prose."

"It is nothing of the sort. It is for the most part turgid, and when it is not turgid it is dull. But there are flashes of rhetoric in it where, in the poet appears, and the moment the poet appears in anything that Milton did you have a chance of coming across something great." Later he quotes an extract, a "very good example of Milton's prose style not at its worst," and observes: "I don't say that this is incomprehensible. With diligence one can get sense out of it—but to call it good prose! With careful analysis one can distinguish the primary statement from the secondary ones; one might even go over the whole passage with a vigorous blue pencil and reduce it to order by a thorough re-modelling—but that is hardly to present it as a masterpiece of expression."

Milton's other principal prose works, the Divorce Tracts, the Regicide Pamphlets, "Eikonoclastes" (written at Cromwell's suggestion as a counterblast to the "Eikon Basilike"), come in for still severer criticism, both as regards their intention, their matter,

and their manner. Moreover, the author shrewdly observes (in connection with the "Areopagitica"): "Milton's passionate pleadings . . . are not the product of a reasoned creed, they are reactions against some private suffering of his own. He never said a word against marriage until his own marriage went wrong; he never said a word against licensing until they began to badger him for outrage of public morals in tracts which he had not submitted to the censor, nor until he was threatened with special proceedings against himself."

Milton the Man is a difficult subject for any writer of the present day to treat sympathetically. He had all the shortcomings that are most unpopular at the moment: he was priggish and censorious; he had no sense of humour, and he took himself extremely seriously. In spite of his oft-referred-to courteousness of manner, he cannot have been a very agreeable companion. In all his life he had only one close man friend, the half-Italian Charles Deodati, and his attitude towards women, a combination of timidity and severity, was most unfortunate. "There was but one woman for whom he felt something which

grievance. Did he go blind?—it was a cosmic injustice. Did the Republican cause to which he had devoted himself crash in a universal shout of popular contempt and laughter?—it was a direct insult to John Milton, as well as a danger that filled him with lively panic."

But Mr. Belloc does admire certain qualities in Milton's character tremendously, and his admiration is not mere lip-service. His determination (made directly he left Cambridge) not to enter a profession, but to devote his life to poetry and scholarship and the fame he knew was coming to him: what strength of purpose that implies! Many times was he to display this Fortitude of Isolation (as Mr. Belloc terms it): in 1652, when his blindness became absolute; when his first wife died, leaving him with three children, the eldest barely six, the youngest a baby; when his second wife died, in childbirth, with her child, after they had been married only fifteen months; and when the Restoration came, bringing impoverishment and danger of death. As a Roman Catholic, Mr. Belloc cannot quite approve of Milton's fate-defying spirit; but he pays it a noble tribute—

"It was a defect in Milton (and it was not only a grave defect, but an inhabiting and corroding fault of pride) that he was bound up in himself almost to the exclusion of other interests, yet this fault carried with it a quality which Pagans would call a virtue. The segregation of his soul, its imprisonment within the walls of self, now not even provided with windows but all dark, did breed in him a rigid moral texture. It gave him an armour against the worst that fate could do, a plating of steel invincible. . . . He stands firm. Not without complaint, for the conception that a man must hypocritically pretend indifference to misfortune is modern. Not without high protest, which has given us 'Samson Agonistes'; not without anger. But without yielding—without so much as bending the blinded head."

But I think the most enjoyable sections of this extremely vital and provocative book are those that deal with Milton's poetry. Even in æsthetic criticism the author is not able—perhaps does

not try—to get rid of his religious preoccupations.

"The Ode to the Nativity might have been written by a warm Catholic from beginning to end—and happy would it have been for the large but confused Catholic minority in the England of Milton's day had they been able to boast a rhyme of half such power and value!" And he has to explain that in the matter of the massacre of the Waldenses ("the last fossil of that great Manichæan assault upon our civilisation, which had filled the Middle Ages") there were "faults on both sides." None the less, he acclaims "Avenge, O Lord, Thy slaughtered saints" as the greatest of Milton's sonnets. His literary judgments are refreshingly outspoken—

"There are but three of Milton's sonnets which are wholly free from . . . the prosaic or the unworthy or the unfitting. These are the 'Captain or Colonel or Knight at Arms' . . . the sonnet on the vision of his dead wife; and, of course, the supreme sonnet on the 'Massacre in Piedmont.'"

[Continued on page 714]



DR. SVEN HEDIN BACK FROM CHINA, WHERE HE HAS BEEN CARRYING OUT PERILOUS SURVEY WORK IN SINKIANG FOR THE CHINESE GOVERNMENT: THE VETERAN SWEDISH EXPLORER (SMOKING) PHOTOGRAPHED AT A RECEPTION IN BERLIN; WITH HIS SISTER AND PROFESSOR EUGEN FISCHER (LEFT).

Dr. Sven Hedin, the famous Swedish explorer, returned home to Sweden recently and arrived in Stockholm on April 15. He was received at the station by cheering crowds headed by the Duke of Dalecarlia, grandson of the King. Later in the day a deputation from the Swedish Geographical Society waited on him. Recently he has been in China, where he carried out the work of examining the course of a future motor road into Sinkiang from China proper, at the request of the Chinese Government. This he accomplished in spite of phenomenal difficulties, and mortal perils on several occasions. On pages 678 and 679 of this issue will be found a number of photographs illustrating Dr. Sven Hedin's previous work in Sinkiang and Central Asia.

may have been gratitude and may have been attraction towards an imaginary image, for when he came to possess her he was already blind, and she died in a little more than a year. This was his second wife, to whose memory he raised the enduring monument of a sonnet." Another unamiable quality in Milton was class feeling. This was born, Mr. Belloc says, of material ease and financial security. "He had planted in him a middle-class contempt for the masses, which comes out continually in his controversies, and increases with age until he has persuaded himself at the end of his life that they are of a different spiritual stuff from himself."

Mr. Belloc dates many of Milton's less pleasing traits from the fiasco of his first marriage. His wife's defection after a month in his society bitterly wounded his pride. He became a "man with a burning grievance. It never left him. It coloured all he did." He had been made a laughing-stock, and by a woman. "Further disasters all nourished that emotion of



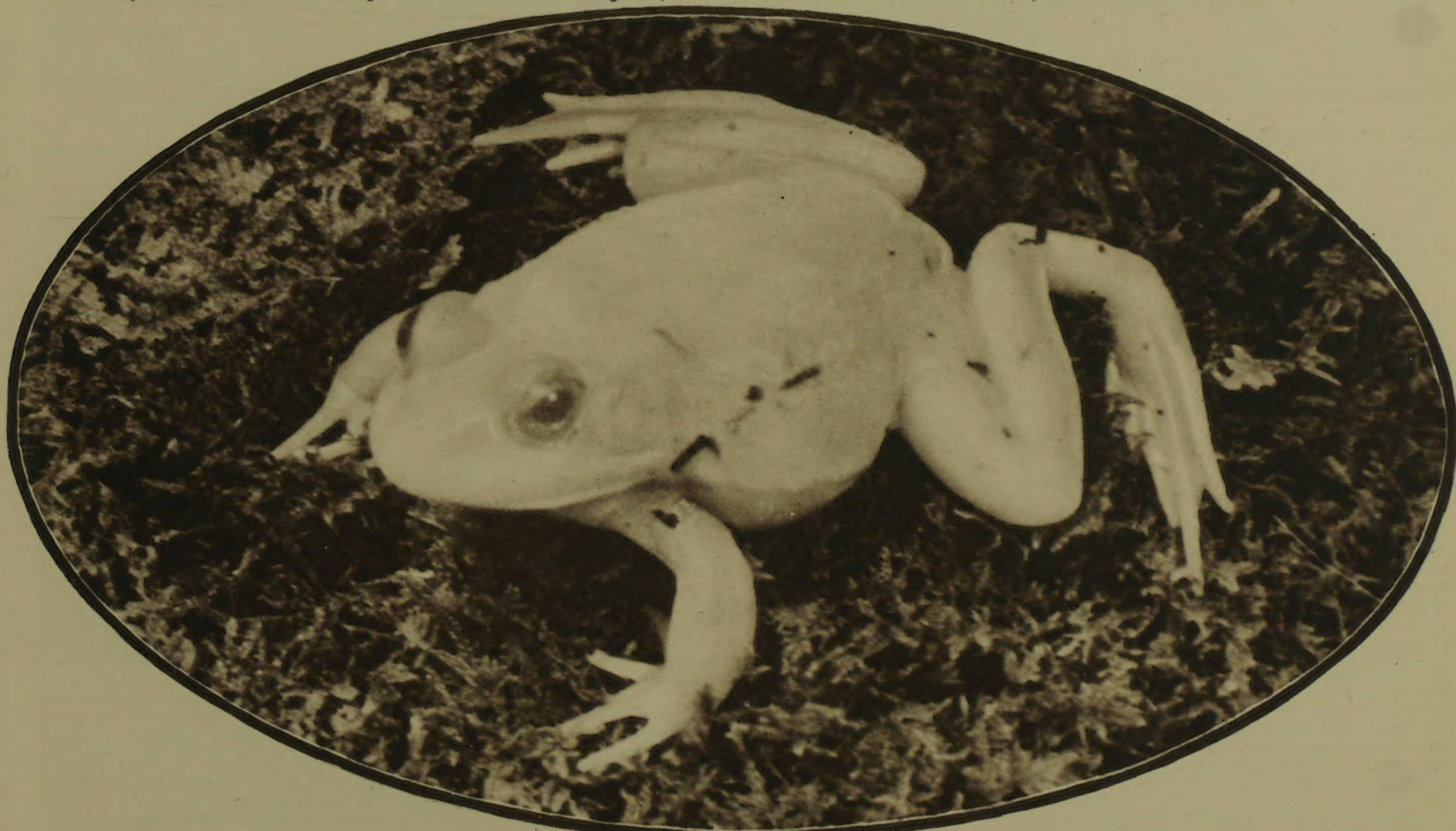
## NATURAL HISTORY CURIOSITIES: THE TAKIN "GROUPED"; AN ALBINO FROG.



THE FIRST HABITAT GROUP OF TAKIN EVER CONSTRUCTED: FOUR SPECIMENS (A BULL, TWO COWS, AND A CALF) OF A STRANGE AND RARE CHINESE MOUNTAIN ANTELOPE EXHIBITED IN THEIR NATURAL SETTING, AT PHILADELPHIA.

This new habitat group of takin (*Budorcas Tibetana* Milne-Edwards), the first of its kind ever constructed, has just been placed on view in the Free Natural History Museum of the Academy of Natural Sciences at Philadelphia, U.S.A., by whose courtesy we give the photograph. The takin is a rare type of antelope found in the mountains of Western China, where it lives in dense and almost inaccessible thickets of rhododendron and bamboo, at altitudes ranging from 7000 to 16,000 ft. These four specimens, which are shown against a realistic natural background, were

collected near the Tibetan border by Mr. Brooke Dolan II., who presented the group to the Museum. The takin was mentioned by Marco Polo, who described it as "a very wild, fierce animal," but it remained practically unknown until a specimen was brought to the Abbé David in 1869. Since then it has been occasionally recorded by explorers. It is probably related to the Rocky Mountain goat, but is larger. Despite its bulk and clumsy aspect, it covers rough ground at amazing speed. The animals travel in small herds, each with an old bull as leader.



A ONE-IN-MILLIONS BIOLOGICAL FREAK OF EXTRAORDINARY INTEREST: A PINK-EYED ALBINO FROG NOW UNDER SPECIAL OBSERVATION AT THE AMERICAN MUSEUM OF NATURAL HISTORY, NEW YORK.

This albino frog, a freak of nature described as "one in millions", and rarer than human quintuplets, was found, by some boys, in a farm pond in St. Lawrence County, New York State, and was sent to the American Museum of Natural History, where it is the subject of intensive study in the department of experimental biology. The frog is housed under glass, carefully fed, and daily watched. Its colour is pale

yellow—due to lack of black pigment in the under-skin—and it has pink eyes. The natural colour of its species, which is very common in that region, is a brownish-green, shading to brilliant green on the head. A pink-eyed albino frog is almost unknown, and this specimen is the first ever received at the Museum. Even more remarkable than its colour, it is stated, is the fact of its having attained full growth.



# BOOKS OF THE DAY.

IT is unfashionable, I believe, in these prosaic days to quote verse in an article or review, and that is one reason why I often do it, whenever an apt line or couplet suggests itself. In books, however, the old-fashioned practice still occurs, and many authors use appropriate poetic extracts for chapter headings or dedicatory purposes. I notice, however, that they are seldom drawn from ultra-modern poetry, which perhaps does not aim at lending itself to quotation, but rather from the old guard of our singers, who dealt more in objective realities and "the carven phrase." An example occurs on the title-page of "MARINE GUNNER." Twenty-two Years in the Royal Marine Artillery. By Patrick Mee. With an Introduction by Surgeon Rear-Admiral T. T. Jeans, C.M.G. (Cape; 7s. 6d.). I cannot recall any previous books of reminiscence emanating from the Marines, but such there may have been, and if so probably some other Jack Horner, before Mr. Mee, has already pulled out the inevitable plum from the Kipling pie—

'E isn't one o' the reg'lar Line, nor 'e isn't one of the crew;  
'E's a kind of a giddy harumfrodite—soldier an' sailor too.

It is not always that a book to be reviewed hits the reviewer's private taste, but I have seldom enjoyed so much one that has come to me in the course of duty. I can therefore thoroughly endorse the kind words of its distinguished sponsor, who recalls that he and Mr. Mee were "shipmates" in H.M.S. *Swiftsure*, and himself figures in an amusing sick bay incident during a cruise after gun-runners in the Persian Gulf. "Irishmen," he writes, "it is sometimes said, possess 'wit' but not 'humour': this Irishman fortunately possesses abundance of both, and his pages teem with racy anecdotes and picturesque glimpses of life in barracks, on leave, and on board the various ships in which he served. . . . It is a very human story told with ingenuous simplicity and a great affection for his old Sea Regiment."

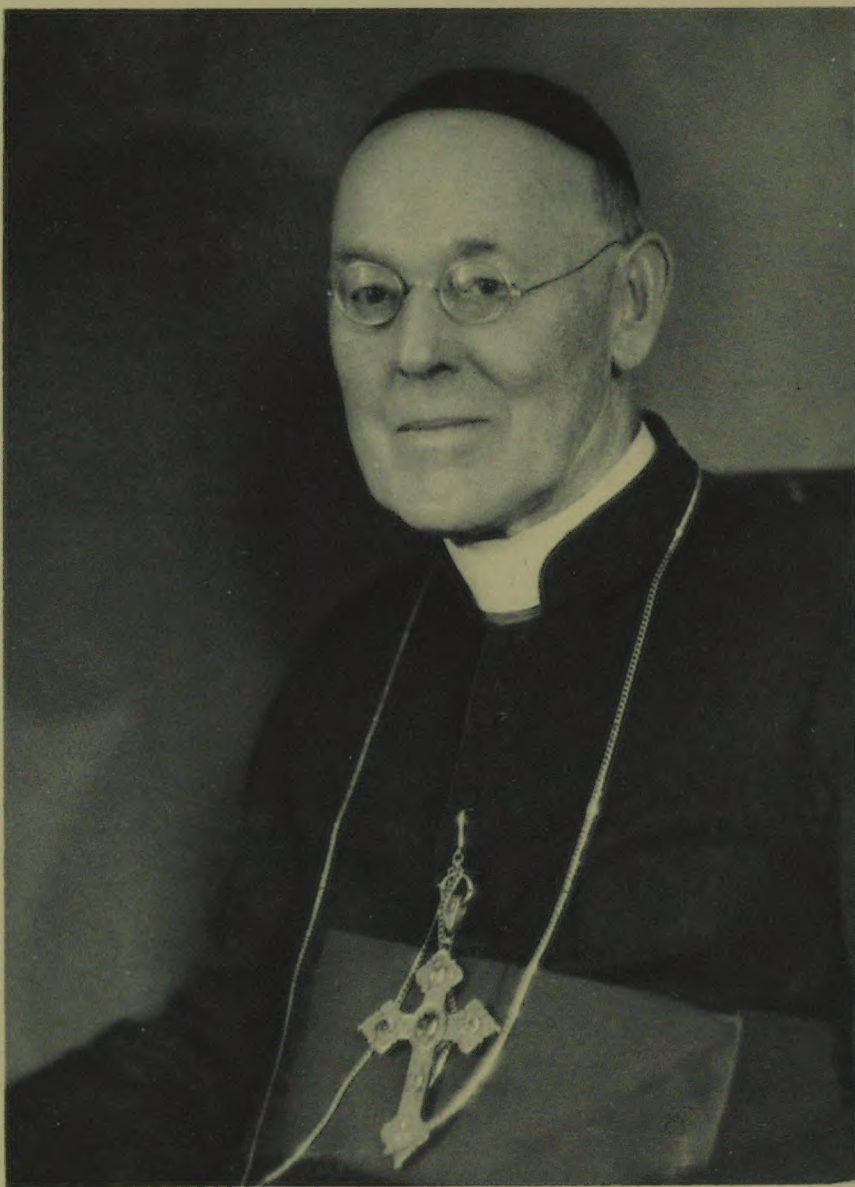
While humour is Mr. Mee's strong suit, not all of his stories are on the comic side; there is domestic drama, pathos, and sometimes tragedy in his pages. His nautical career has naturally taken him hither and thither, and the scene shifts rapidly from various home ports to Ireland and Scotland, Italy, Spain, the East Indies and India, and, during the war, to the Dardanelles and Suvla Bay, Malta, the Battle of Jutland, Scapa Flow, and the Orkneys. He has an unusual faculty of terse objective description, and in a comparatively short book he manages to pack a surprising variety of incident. Among the lighter yarns is one that expresses both his affection for the Service and an evident *penchant* for poetry (indicated elsewhere by some war-time verses of his own). The whole story is too long to give here, but it is enough to say that it concerns a slight misunderstanding with a gunnery lieutenant, and ends thus—

"'You are a damned scoundrel,' he replied. 'Go to the wardroom steward and tell him to give you a pint of beer from me.' That is what I call the gentlemanly spirit of the Navy. As Rudyard Kipling says—  
No matter what you've got to do or where you've got to go,  
You'll find no better company than Tommy, Jack and Joe.

One of Mr. Mee's memories, appropriate to recall in Jubilee time, shows how the King endeared himself in former days to his comrades of the Navy. In 1909, as Prince of Wales, he visited the Fleet at Spithead, and came aboard the *Hindustan*, in which the author was then serving. "No bugle," he writes, "is allowed to be sounded in a ship when a member of the Royal Family is aboard, but we had a bugler in the *Hindustan* who had come straight from Greenwich School and was still green." The royal inspection duly proceeded, and the rest of the story may be told in Mr. Mee's own words: "Just then the bugle sounded 'Off cooks.' 'What's that?' asked the Prince. Every officer tried to think of some excuse, but the Prince looked at his watch, and said: 'Oh, it is 'cooks,' and they had to reply that it was. 'Fetch the bugler here,' said the Prince. The bugler was sent for. He came up to the Prince, who asked him if he was the bugler of the watch. 'I am, your Royal Highness,' answered the boy. 'Was that 'cooks' you sounded?' asked the Prince. 'Yes, Sir,' said the boy. 'Quite right,' said the Prince. The bugler saluted and trotted away, and the Prince turned to Captain Campbell. 'Captain,' he said, 'that boy is not to be punished, please. Dismiss everybody now,' he added. 'I shall not want a guard when I am leaving the ship, so let the men go to

their dinner.' There stood your future King of Great Britain and Ireland and all the British Dominions, with a sympathetic word for his bugle-boy, and a human thought for his seamen."

Mr. Mee's comment that the war "did a great deal of good in bringing the different classes of men to understand one another" can be paralleled in an exceptionally interesting regimental record, "THE HISTORY OF THE KING'S REGIMENT (LIVERPOOL), 1914-1919." By Everard Wyrall. Completed from Chapter XL, by Captain W. A. T. Synge. Vol. III., 1917-1919. With five Maps and two Illustrations (Edward Arnold; 7s. 6d.; *de luxe* edition; 21s.). This is the third and concluding volume of a work which chronicles in great detail the campaigns in which the regiment's fifty battalions were engaged. Volume III. begins in July 1917, and covers the Battle of Ypres with its constituent actions, including the much discussed Passchendaele, the Cambrai operations, the fighting in Macedonia, the great German offensive of 1918, and, finally, the Allied advance to victory. Additional chapters describe experiences of the 17th King's in Russia and of the 2nd Battalion in India.



THE NEW ARCHBISHOP OF WESTMINSTER, WHO WILL BE ENTHRONED IN WESTMINSTER CATHEDRAL ON APRIL 29, AND ON MAY 5 WILL CONDUCT A HIGH MASS IN COMMEMORATION OF THE KING'S SILVER JUBILEE: THE MOST REV. MONSIGNOR ARTHUR HINSLEY.

Dr. Arthur Hinsley, who recently succeeded the late Cardinal Bourne as Archbishop of Westminster, was previously a Canon of St. Peter's in Rome. He arranged to arrive in London on April 25 and next day to present, at a special meeting of the Chapter of Westminster, the Bull of appointment given him by the Pope. His enthronement as Archbishop is to take place in Westminster Cathedral on the 29th, the day on which the Feast of St. George will be kept in Roman Catholic churches this year, as April 23 is Easter Tuesday. On May 5 he will pontificate in the Cathedral at the Solemn High Mass in commemoration of the King's Silver Jubilee. As noted under the portrait of Dr. Hinsley in our issue of March 30, he is a Yorkshireman by birth, and is now aged sixty-nine. After working in England, he became in 1917 Rector of the English College in Rome. Later he was appointed Apostolic Visitor to African Missions in British territory.

Based largely on personal diaries, the work constitutes a great mosaic of the war on a panoramic scale. To collate and edit such a mass of diverse material and weld it into a coherent whole must have been an immense task. Under such conditions, of course, complete balance and continuity are impossible. Fictional accounts of the war have often been denounced for painting its horrors in too lurid colours, and emphasising its beastliness while ignoring its moral grandeur and inspiring effects on character. In the present work, however, free though it is from any pacifist tendency, some of the battlefield details are quite as appalling in their bare statement of fact as anything elaborated by a novelist. This book should be read by all belligerent young war-mongers of to-day who knew not Armageddon.

Strangely enough, when at last the bugles blew "Cease fire!" there was little jubilation among the troops, to judge from extracts from diaries showing how each of fifteen different battalions of the King's received the news and spent the day on Nov. 11, 1918. In only one extract is there mention of any excitement. "Why," asks Captain Synge, "should there have been this apparent apathy amongst the fighting men, when throughout the back areas, and on the home fronts, scenes of almost fanatical rejoicing and revelry were taking place? The reason may be found partly in the fact that they were tired—dog-tired—and partly, no doubt, that the sudden silence after years of continuous pandemonium produced an almost stupefying effect upon their minds. . . . Men who have lived together for months and years in the close companionship of death become different, and perhaps they knew subconsciously, even on that day, that the links of perfect comradeship, forged by a common endeavour, must inevitably be broken. . . . Those who remained are now widely scattered, and each man has to face the difficulties which confront him alone. But the spirit of regimental comradeship still lives."

While the armies were fighting, nobody had any thought for the administrative side of the war, except the administrators. Now that it has become a half-forgotten nightmare, we can look back and realise something of their Herculean labour, as told in "THE WAR OFFICE." By Hampden Gordon, Assistant Secretary at the War Office. With Introduction by Viscount Hailsham, Secretary of State for War (Putnam; 7s. 6d.). This is an addition in the Whitehall Series, which deals with the history and working of various Government Departments, eleven of which have already been treated in previous volumes. Although the official management of the Great War is the dominant section, it occupies only a small proportion of the book, which in twelve preceding chapters traces the origin and development of military organisation in this country since mediæval times. As the great four-year drama of the war unfolded, the burdens of the "scene-shifters" and the "property" men expanded accordingly, until the War Office staff (about 2000 at the start) had increased to some 22,000 when the final "curtain" was rung down. The author defends the War Office against popular misconceptions, particularly the notion that it is superfluous in time of peace. "The constant task of 'policing the Empire,'" he points out, "is a vital requirement of peace and security; but this primary rôle . . . is carried out so quietly that it stands in some danger of being forgotten."

What Mr. Gordon has done—"brilliantly," in Lord Hailsham's phrase—for the War Office, in explaining how it works, is done on popular lines for the financial and commercial system of the City of London in "THE CENTRE OF THE WORLD." By Aylmer Vallance (Hodder and Stoughton; 5s.). This little book, which reveals the mysteries of shipping, the exchanges, the banks, the money market, and the organisation of the Stock Exchange, handles what might be a very dry subject, to unbusiness-like persons like myself, in a lively and readable style, due, perhaps, to the manner of its inception. "One night last year," we read, "the author acted as a sort of lay, inexpert *compère*, to introduce to listeners a series of broadcast talks and debates on 'the City.' . . . He received an embarrassingly large post-bag of letters—predominantly from schoolboys and school-girls—asking for additional information. . . . Their curiosity is responsible for this book." While disclaiming the desire to promote "any brand of political or economic propaganda," he offers certain suggestions for improvement in the system of banking and the control of investments that would not involve any drastic disturbance of existing methods.

The outward and visible aspect of our city, and its historical associations, are set forth in a new volume of that well-known series, the Blue Guides, being the fourth edition of "LONDON AND ITS ENVIRONS." Edited by Findlay Muirhead and L. Russell Muirhead. With a complete Atlas of London and thirty-two Other Maps and Plans (Ernest Benn; 14s.). This little all-British work, which covers, of course, not only "the City" but the whole of Greater London with its countryside (including Windsor and St. Albans), goes easily into the pocket or the handbag, and contains within a compact space a miraculous amount of information. The maps and plans are admirably printed. During this Jubilee season especially, countless visitors, who have come among us "for to admire and for to see," will find its omniscient guidance indispensable. C. E. B.



# THE ONLY ARTIST O.M. EXHIBITS: WILSON STEER PAINTINGS AT BARBIZON HOUSE.



"SHIPS AT MALDON."  
(1920. 17½ × 28½ in.)



"HARWICH."  
(1913. 23 × 35 in.)



"THE BEACH, WALBERSWICK, 'KNUCKLEBONES.'"  
(1888. 23½ × 29½ in.)



"AT SOUTHWOLD."  
(1887. 16½ × 16½ in.)



"NIDDERDALE, YORKSHIRE."  
(1902. 33 × 43½ in.)



"RICHMOND, YORKSHIRE."  
(1903. 15½ × 21 in.)

A Jubilee Exhibition of oil-paintings by P. Wilson Steer, O.M., is being held during this month and in May at Barbizon House, Henrietta Street, Cavendish Square. As a veteran English painter, Mr. Steer affords a link with the French Impressionists. He was born in 1860 and, after a period at the Gloucester School of Art, he studied in the Académie Julian in Paris, and also at the École des Beaux-Arts, under Cabanel. He was a close friend of George Moore. After 1886 (before which date he had shown three pictures at the Royal Academy) practically the whole of his work was seen in the exhibitions of the New English Art Club. Wilson Steer exploited French Impressionism in the 1890's, to abandon it finally for a native English form, deriving ultimately from Constable and Turner. As a teacher at the Slade School, he may be said to have exercised a considerable influence on the

development of contemporary English art. As our illustrations show, both his figure subjects and his landscapes show great technical skill. His pictures have been bought by the British Museum, the Imperial War Museum, the Tate Gallery, as well as other public galleries, such as those of Manchester, Dublin, New York, and Johannesburg. A self-portrait is in the Uffizi. It is not generally realised that Wilson Steer is the only living artist to hold the Order of Merit. This is, of course, a very exclusive order (the Ordinary Members of which do not exceed twenty-four). Some of the most prominent men of our day are to be found in this select band, including Sir James Barrie, Lord Rutherford, Professor G. M. Trevelyan, Lord Jellicoe, Lord Beatty, Sir W. H. Bragg, Sir G. A. Grierson, Dr. M. R. James, Sir James Frazer, and Mr. Lloyd George.

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## THE WORLD OF SCIENCE.



### COMMENDABLE AND "CRIMINAL" ASPECTS OF EGG-COLLECTING.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

A WREN has just finished building a nest in my woodshed, and a pair of starlings are building in a pigeon-cot mounted on a pole in my paddock, which my fan-tails have refused to occupy. So far, however, I have found no other nests. But here is evidence enough that the building season has begun. And so, I suppose, the egg-hunters are beginning to furbish up their climbing-irons and getting ready for their deadly work. I say "deadly" advisedly, for they collect eggs in the avowed interests of "scientific ornithology."

If this, indeed, be their object, then all that can be said of these achievements, so far, is that it has been productive of more harm than good. The vast hordes of shells to be found in their cabinets do certainly yield some facts of interest. The likeness in coloration between the eggs of gulls and the plover tribe, for example, was first, I believe, pointed out by the "oologist." And the study of the skeleton and muscular anatomy of the two types has shown that this likeness is no mere coincidence, but is due to blood relationship. But this anatomical work was not done by egg-collectors. Such collections, again, show that certain types of birds lay eggs of a very distinctive character in the matter of their coloration; in others, this coloration is very variable: and the collection of such variations has become an obsession with, and a source of rivalry between, collectors which has had deplorable results. Of what advantage can it be to "science" to see, in one collection, forty clutches of eggs of the red-backed shrike, all taken in one season? More than one of these victims of this insensate greed had been induced to lay six clutches in one season! Another, by successive

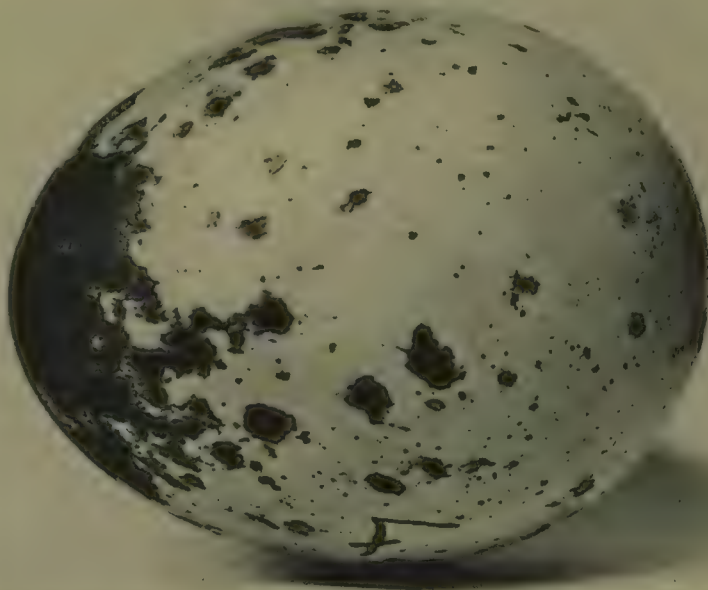
to be reared. Probably by the time they have produced a sixth clutch, their reproductive activity is exhausted, and so the pair will rear no young that season at all. To claim that they are no more likely to be exhausted by laying a constant succession of eggs throughout a single breeding season than is the common barn-door fowl, is a claim based on ignorance. But such "collectors" are without mercy, without

case of the "birds of prey"—excepting the owls, which are "convergent types" and in no way related. The falcons and eagles lay richly coloured eggs; the white-tailed eagle and the vulture's eggs are white. The eggs of the harriers are white; the eggs of the sparrow-hawk are richly coloured; those of the goshawk are white. The eggs of the ducks, geese, and swans are, without exception, of a uniform white or tinged with green or brown, while the texture of the shell seems almost wax-like to the touch. Birds which nest in holes lay white eggs; but so also do the pigeons, which lay in open nests.

Another puzzling peculiarity is found in the eggs of the cormorant, shag, and gannet. For their eggs have a thick chalky-white covering, but if this be scraped away it reveals a blue shell. In the Guira cuckoo a similar chalky deposit forms a kind of white lace-work over a blue ground. No explanation of this strange covering over a coloured base is yet forthcoming. The egg of the puffin is interesting in this connection. When first laid it is of a pale bluish-white, indistinctly spotted with pale brown and violet-grey, as if the colours were fading out, so that finally, generations hence, a wholly white egg will be the normal type; thus standing in sharp contrast with the eggs of the nearly related guillemots and razor-bills, which, be it noted, lay richly coloured eggs on open ledges. But the puffin has taken to laying its egg at the end of a burrow—preferably a rabbit-burrow—and white eggs are characteristic of birds which breed in burrows or holes in trees, since they are thereby made at least dimly visible in the gloom, so that the bird returning to incubate avoids the danger of breaking them,

as she might do if it were necessary to grope in the dark to find them. This, at any rate, is the generally accepted interpretation of white eggs, but the agencies which bring about the change are, at present, yet to be discovered.

The texture of the shell also presents some curious features sometimes, as in the case of the tinamous, accompanied by a strange but perfectly uniform coloration of shades such as are found in no other eggs. They are, indeed, unique among eggs. For their shells are so highly glazed that they look much more like delicate egg-shaped models in highly glazed porcelain than the products of nature. Here, at least, are some aspects of eggs which appear to be much neglected by the "oologists," though the



THE EGG OF THE GOLDEN EAGLE, WHICH SHOWS THE MOST STRIKING VARIATIONS IN COLOUR: A SPECIMEN MARKED WITH HEAVY BLOTCHES; IN CONTRAST TO OTHERS WHICH ARE FOUND WHITE AND SPOTLESS.

shame, and utterly indifferent as to the consequences of their despicable conduct.

No one would object to egg-collecting if the collector had sufficient self-restraint to leave rare species unmolested, and to spread the taking of three or four clutches of any species known to produce variably coloured eggs over as many seasons. The mania for collecting eggs seems to have blinded the collector to the many problems that they present still awaiting solution. We know, for example, that the pigments which colour the eggs of birds are derived from the blood. But we do not know anything of the tissues which form this pigment, or in what part of the oviduct they are deposited. The blue feathers of the kingfisher, the jay's wing, or the "blue-throat" are due to structural peculiarities of the feathers, and not to blue pigments. Yet these are always the cause of blue in egg-shells. Moreover, it is surely strange that the hedge-

sparrow should wear such drab hues, in regard to its plumage, while it is quite capable of producing blue pigment, as is shown by its eggs.

This theme of the coloration of birds' eggs, indeed, is a baffling one. We say that the eggs of the gulls and plover tribe, for example, are "protectively coloured." And this is indeed the case. For they harmonise in the most striking way with the area immediately surrounding the nest, such as it is. But how was this harmony brought about? Again, in any given group of birds we find a general likeness in the coloration of their eggs. But there are some very conspicuous exceptions to this rule, as in the



A TINAMOU'S EGG; SHOWING THE HIGHLY POLISHED, GLASS-LIKE SURFACE, WHICH HAS THE APPEARANCE OF HEAVILY GLAZED PORCELAIN.

The tinamous are members of the ostrich tribe. Their eggs are remarkable not only for their strangely varied coloration, unrelieved by any markings, but also because of the highly polished, glass-like surface which reflects with a mirror-like sharpness.

robberies, induced a pair of Dartford warblers—one of the rarest of our warblers—to produce six clutches, all of which he took! To get the eggs of rare birds, such as the kite, for example, every trick which a low cunning can devise is resorted to in order to outwit the watchers paid to guard them from molestation. These people have made the word "egg-collector" stink in the nostrils of all honest men.

They further attempt to justify their insensate greed by the assurance that a bird which has been induced to lay six successive clutches in one season is in no way injured. On what grounds do they base that assumption? It needs but a very little reflection to show the unsoundness of such an argument. The strain on the vitality of the bird is by no means inconsiderable. Furthermore, if at last the wretched bird finally succeeded in laying a seventh clutch, and the eggs proved fertile, the delay in producing young will mean that they will appear too late in the season



THE EGG OF THE CORMORANT: A SPECIMEN WITH CHARACTERISTICALLY IRREGULAR SURFACE, CAUSED BY THE FLAKING OFF OF THE WHITE, OUTER, CHALKY LAYER, DISCLOSING THE BLUE LAYER BENEATH.

microscope and the scalpel will both be necessary to add to our knowledge of the structure of the egg-shell—on which some work has already been done, though no more than a few species have been studied—and of the shell-secreting glands of the oviduct. Of the pigment-forming glands of this oviduct and of the source of these varied pigments, nothing seems to be known. Research on these problems would be well repaid.



## HOW SPRINGBOK AND BLESBOK ARE ROUNDED UP: A BUCK DRIVE IN AN ORANGE FREE STATE GAME PARK.



THE CAMP PITCHED ON THE VELDT BEFORE A PARTY SETS OUT TO ROUND UP THE BUCK:  
A DRIVE HELD EVERY FEW YEARS IN THE SOMERVILLE GAME RESERVE.



THE BUCK CHASED INTO THE CATCHING KRAALS: A HERD OF BLESBOK  
AND SPRINGBOK WHOSE NUMBERS HAVE TO BE THINNED DOWN TO  
PREVENT OVERSTOCKING.



A COMMANDO, MOUNTED ON PONIES, SETTING OUT TO DRIVE THE BUCK: A PHOTOGRAPH  
SHOWING THE TREELESS PLAINS OF THE VELDT, WHERE GAME ABOUNDS.



THE FINAL STAGE OF THE DRIVE: BLESBOK IN A SHED FROM WHICH EACH IS TAKEN  
SEPARATELY AND KILLED INSTANTANEOUSLY BY A SKILLED FARMER.



THE CATCHING KRAALS NARROW AT THE FAR END, SO THAT THE ANIMALS  
MAY BE CAUGHT BY THE HORNS: THE END OF THE BUCK DRIVE.

THE Somerville Game Reserve near Theunissen, in the Orange Free State, is a park of considerable size, carrying about eight thousand head of blesbok and springbok. It belongs to the Orange Free State Provincial Council. Every few years a buck drive is held, since it is essential to prevent overstocking. The technique of the drive is interesting. A mounted party sets out over the veldt and rounds up the buck, which are driven into catching kraals. These kraals are lanes of railing and wire which become gradually narrower at the far end, so that the animals may be caught by the horns. When caught, the buck are put in a shed from which each is taken separately and killed by a skilled farmer in such a way that death is instantaneous. The carcasses are sold for about 12s. 6d. each. The graceful little blesbok, a less familiar antelope than the famous springbok, the emblem of the Union, stands a little over three feet at the withers. Its horns, usually about fifteen inches long, are compressed and regularly lyrate, with the rings strongly marked. For a short distance they run almost parallel, and then curve backwards. Like the springbok, the blesbok congregates in vast herds.



## A CITY WITH TWIN TEMPLES OF DAGON AND BAAL:

RAS SHAMRA YIELDS FRESH TREASURE TO THE SPADE: NEW DISCOVERIES CONCERNING THE GOD WHOSE TEMPLE SAMSON PULLED DOWN UPON HIMSELF AND THE PHILISTINES.

By PROFESSOR CLAUDE F. A. SCHAEFFER, Director of the French Archaeological Expedition to Ras Shamra; Associate Curator of the Museum of National Antiquities at St. Germain-en-Laye. (See Illustrations on the next four pages.)

DURING the sixth season of excavations, our knowledge of the history of the famous kingdom of Ugarit has made a great forward stride. The readers of this paper know what Ras Shamra-Ugarit is. It was the capital and the principal port of one of the ancient kingdoms of Northern Syria, which, owing to its peculiarly favourable geographical situation (150 miles north of the present Beyrouth, and about eight miles north of Lattakia), had come to discharge a leading economic function in the exchange of Asiatic goods, particularly those from Mesopotamia, for products of the Aegeo-Mycenaean world and of Egypt.

This situation brought Ras Shamra into contact very early with those bold navigators, the Aegeans and the Mycenaeans. When, in the fourteenth century B.C., the religious disturbances under the Amenophis weakened the position of Egypt, which up till then had secured a sort of sovereignty over Ras Shamra-Ugarit, the Mycenaeans seized the opportunity to lay their hands on this port. If the commercial activity of Ras Shamra was not impaired by this change, its celebrated Phoenician sanctuaries and its library, containing ancient mythological and religious epics, of necessity did suffer. In the hands of the Mycenaeans, who were devoid of literary traditions, there took place the slow extinction of this brilliant intellectual centre, where, as far back as the fourteenth, and perhaps the fifteenth, century before our era, had been elaborated an alphabet which was written in cuneiform characters and which is amazing in its simplicity, amounting to positive genius. The final blow was dealt to Ras Shamra by the barbarian sea rovers, when, in the twelfth century B.C. they invaded Syria and Palestine as far as the frontier of Egypt, where Rameses III. had great difficulty in stopping them. It may be recalled that the materials of study for the history of Ras Shamra-Ugarit have been presented by me in *The Illustrated London News* in six preceding articles: Nov. 2, 1929, Nov. 29, 1930, Nov. 21, 1931, March 12, 1932, Feb. 11, 1933, and March 3, 1934.

The sixth expedition started out in March 1934. It was organised under the patronage of the eminent orientalist, M. René Dussaud, Member of the Institute and Conservator of the Louvre Museum, with the aid of the Académie des Inscriptions et Belles Lettres, the Louvre Museum, and the Ministry of National Education. My friend M. Georges Chenet, of Le Claon, was once again an excellent collaborator; the surveys of land and ruins brought to light were entrusted to M. Roger Vissuzaine, architect. In Syria, M. Henri Seyrig, Director of the

western limit of our working area, I took advantage of this to dig an extensive shaft here, carefully noting the finds made at the different depths reached by the excavation. Beneath Levels I. and II., containing the ruins of Ras Shamra-Ugarit of the second millennium B.C., having as its principal epochs that of the Mycenaeans of the fourteenth and thirteenth centuries, that of the Phoenician independence of the fifteenth and fourteenth centuries, and that of the suzerainty of the Pharaohs of the 12th Dynasty, twentieth and nineteenth centuries, we found, at a depth of about 5 metres (16 ft.) confirmation of the existence of a third level. It dates back to the third millennium B.C. The vestiges brought to light, particularly painted ceramics, indicate that the country of Ras Shamra was connected at that time with the old Mesopotamian civilisation, of which it formed the most westerly branch, abutting on the Mediterranean.

One astonishing fact was observed: lower still, between 8½ and 12 metres depth, we discovered the thick layers of a fourth level, with the vestiges of a civilisation making extensive use of stone and flint tools, and with very fine ceramics painted in a style hitherto unknown and of remarkably skilled technical execution (Figs. 26 and 27). The discoveries made in the fourth level of Ras Shamra confirm the existence, in the third and fourth millennia, of a vast unit of civilisation which extended from the Mediterranean shores as far as the Persian Gulf. In the interior of this immense region, two predominating centres emerge, one to the south, on the borders of the Persian Gulf and on the neighbouring Iranian plateau (Sumer, Elam Akkad); the other to the north, in the high valley of the Euphrates and Northern Syria. Was it the north or the south which, in this most ancient development of Eastern civilisation, took the lead? Hitherto it has been assumed that it was the south, and the north has been considered as backward. Without doubt it is now necessary to revise this latter opinion, and to recognise that these countries, situate at the centre of what has been called the "fertile crescent," played a leading part in high antiquity. For the rest, we are only confirming what would have been suggested by a logical consideration of eastern history.

At about 13 metres depth our boring disclosed a still more ancient civilisation, with exclusively stone tools and unpainted ceramics of archaic form (Fig. 28), which dates back far into the fourth and probably attains the fifth millennium B.C. On attaining a depth of 17 metres we stopped our excavation, without yet having reached "virgin soil." It results from these first cuttings made into the lower strata of the mound that this town of Ras Shamra-Ugarit can rival in age the most ancient centres of habitation in Mesopotamia and Egypt, to which, hitherto, one has felt bound in some sort to ascribe priority.

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### STREETS AND HOUSES OF ANCIENT UGARIT.

After this investigation in the lower strata of the mound, we continued the methodical clearance of the first level, that of the Ugarit of the fourteenth and thirteenth centuries before our era. South of the famous library we found an entire quarter of houses, each containing a small interior court with a well and a staircase to reach the habitation proper. The number of rooms prove that these were houses of some luxury. The entrance doors open on to narrow streets, traversing the quarter from east to west. At the foot of the foundation walls several places of concealment had been provided, containing supplies of precious metals—gold, electrum, and silver—several kilogrammes in weight, put into a safe place at the time of the invasion which

Antiquities Department at Beyrouth, General de Bigault du Granrut, and M. Schoeffler, Governor at Lattakia, greatly facilitated our work.

### RAS SHAMRA IN THE FOURTH AND FIFTH MILLENNIA.

Technical circumstances having become particularly favourable for a "depth-sounding" on the

threatened the town at the beginning of the twelfth century (Figs. 8, 9, and 23). The fact that the owners were unable to return and retrieve their concealed treasures sufficiently proves the reality of the danger.

### CEMETERIES OF THE IRON AGE.

When Ras Shamra, after this gloomy epoch of invasions by the sea rovers in the twelfth century B.C., during which the place had lost its wealth and splendour, again

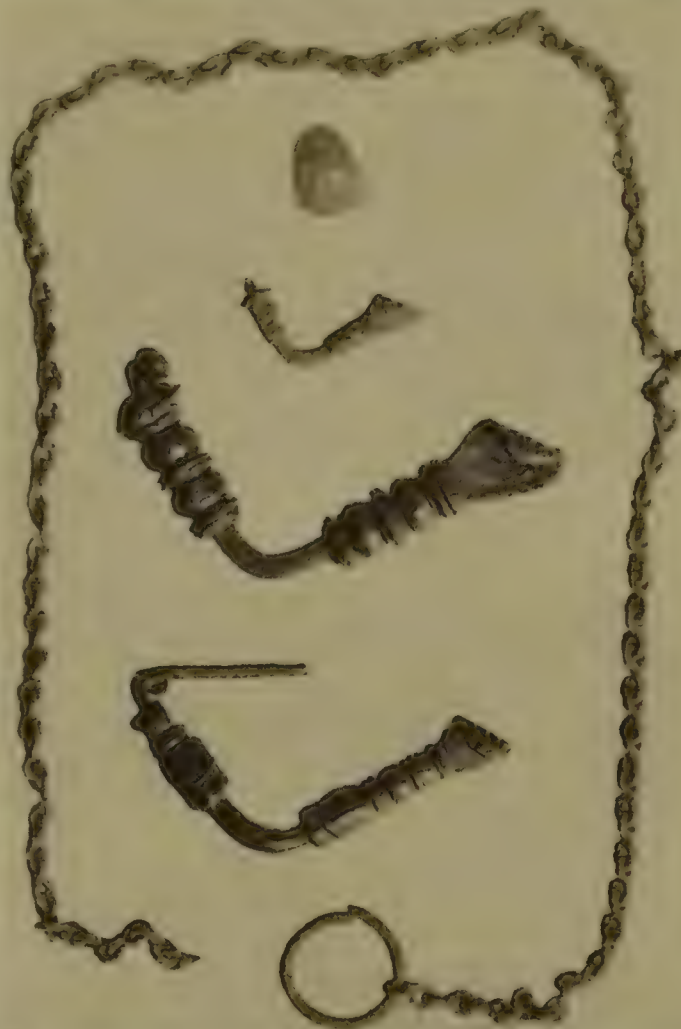


FIG. 2. BRONZE FIBULÆ, WITH THE BRONZE CHAIN THAT CONNECTED THEM, AND A CHALCEDONY SEAL (TOP CENTRE): OBJECTS FROM AN IRON AGE TOMB WHOSE ARCHITECTURE SHOWED MYCENÆAN INFLUENCE.

recovered a little tranquillity, part of the town was reborn from its ruins in the succeeding centuries. The inhabitants buried their dead in sarcophagi (Fig. 7), which contained, besides fairly rich furniture, iron weapons and bronze fibulae (Fig. 2). This proves that it was a non-oriental population, probably of Greek origin, which lived there in the eighth and seventh centuries before our era. It still maintained itself there up to the Hellenistic epoch, as proved by sarcophagi also found during this season (Fig. 11) which contain Greek ceramics and coins of the fourth century. Under the Persians and the Seleucids Ras Shamra fell definitely into oblivion, yielding up its rank to Lattakia, which became the capital of a satrapy.

### THE TEMPLE OF THE GOD DAGON.

Our excavations east of the famous library brought to light the foundations of a great temple, consisting of two mighty enclosures, with walls more than 4 metres thick. We observed with astonishment that the plan, dimensions, and orientation of this new sanctuary of Ras Shamra-Ugarit are exactly the same as those of the Temple of Baal (Fig. 16), which we cleared in 1929 and 1930, more than 52 metres farther west. Among the ruins of the new temple we unearthed two limestone stelæ bearing inscriptions in cuneiform signs in the alphabetic writing of Ras Shamra. M. Dussaud has deciphered them, and recognises them as dedications to the god Dagon. Therefore, the temple just discovered at Ras Shamra was no doubt dedicated to Dagon. In the Phoenician pantheon, as revealed by the texts of Ras Shamra, Dagon was regarded as the father of Baal, and this seems to explain why two temples, exactly alike, were raised to these divinities, father and son. It is well known that among the Canaanites Dagon was venerated as the god of wheat and corn. He was considered as the inventor of the plough. When the Philistines established themselves in Palestine, they adopted the cult of Dagon, and raised temples to him. It was one of these which Samson is said to have destroyed by burying himself beneath its ruins with thousands of Philistines. The texts found at Ras Shamra, and the temple which we have just discovered there, furnish most valuable data for the study of this singular god of the Old Testament.

### A SACRED QUARTER IN ANCIENT UGARIT.

Between the temples of Baal and Dagon were the buildings containing the Library and the School of Scribes, where young priests learnt to read and copy religious texts. Here, too, was the abode of the High Priest, an important person, to whom had been offered a great deposit (consisting of 74 weapons, tools and objects of art in bronze), discovered by us in a hiding-place beneath the sill of one of the doors. These buildings were bounded on the north and south by two parallel streets (Fig. 1), which provided communication

(Continued on page 712.)



FIG. 1. ON THE WAY BETWEEN THE TEMPLES OF DAGON AND HIS SON, BAAL: ONE OF TWO PARALLEL STREETS IN ANCIENT UGARIT, SEPARATING THE PALACE (ON THE RIGHT) FROM THE LIBRARY AND THE HIGH PRIEST'S HOUSE (ON THE LEFT).





FIG. 3. A MYCENÆAN TOMB OF THE THIRTEENTH CENTURY B.C. INSIDE THE PALACE AT RAS SHAMRA: (ON THE RIGHT) THE ENTRANCE, WITH STEPS TO THE VAULT; (ON THE LEFT) A HOLE IN THE STONE ROOF THROUGH WHICH ROBBERS ENTERED.

NEW "FINDS" AT  
RAS SHAMRA  
(ANCIENT UGARIT):  
A CITY AS OLD  
AS ANY IN EGYPT  
OR MESOPOTAMIA—  
KNOWN TO GREEKS  
AS "WHITE HAVEN."

PHOTOGRAPHS SUPPLIED BY PROF.  
CLAUDE F. A. SCHAEFFER, DIRECTOR  
OF THE FRENCH ARCHEOLOGICAL  
EXPEDITION TO RAS SHAMRA.  
(SEE HIS ARTICLE OPPOSITE.)



FIG. 4. THE INTERIOR OF THE  
SAME TOMB AS IN FIG. 3:  
A VAULT OF MASSIVE MASONRY—  
SHOWING THE HOLE MADE BY  
ROBBERS IN THE ROOF.



FIG. 5. AN AIR VIEW OF ANCIENT UGARIT AS REVEALED BY EXCAVATION ON THE MOUND AT RAS SHAMRA: A CITY NOW DEFINITELY IDENTIFIED AS THE CAPITAL OF A SYRIAN KINGDOM, AND RYING IN AGE WITH THE OLDEST SITES IN EGYPT OR MESOPOTAMIA.

THESE photographs illustrate the architectural side of the latest discoveries at Ras Shamra, on the site of ancient Ugarit, as described by Professor Schaeffer on the opposite page. The air photograph (Fig. 5) affords an excellent idea of the excavations as a whole, and the general lay-out of the city. Figs. 3, 4, and 7 give details of tomb construction, and Fig. 6 shows a marine warehouse in the harbour quarter of the town, on the Syrian coast. The descriptive note on Fig. 7 states: "In the foreground is the entrance to a tomb of the fifteenth century B.C., with the libation table at the side. Beyond it is a tomb of the Iron Age between two Hellenistic sarcophagi of the fourth century B.C. These attest the Greek occupation of Ras Shamra-Ugarit, known to the Greeks as Leukos Limen, or 'White Haven' (in Arabic, Minet-el-Beida)."



FIG. 6. IN THE PORT OF UGARIT, ON THE NEIGHBOURING BAY OF MINET-EL-BEIDA: A MARINE WAREHOUSE WITH SPACIOUS STORE-ROOMS, THE SECOND ONE CONTAINING RUINS OF A LATER MYCENÆAN TOMB.



FIG. 7. A CEMETERY AT UGARIT: (IN FRONT) A TOMB OF THE FIFTEENTH CENTURY B.C. WITH LIBATION TABLE AT THE SIDE; (BEYOND) AN IRON AGE TOMB BETWEEN TWO HELLENISTIC SARCOPHAGI.



# "UNION JACK" DESIGNS OF THE 16TH CENTURY B.C., NEW ART RELICS AND INSCRIBED TABLETS FROM

PHOTOGRAPHS SUPPLIED BY PROFESSOR CLAUDE F. A. SCHAEFFER, DIRECTOR OF THE FRENCH

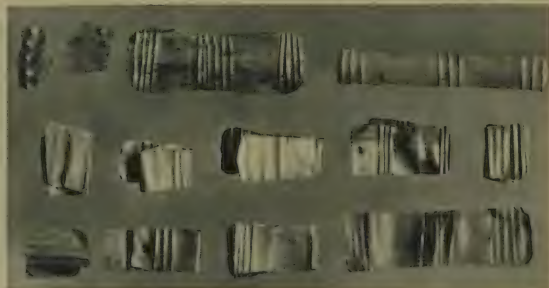


FIG. 8. SMALL BRONZE PLAQUES WITH DECORATIVE DESIGNS: VOTIVE OFFERINGS FROM A DEPOSIT WHICH ALSO CONTAINED THE GOLD OBJECTS SHOWN IN FIG. 9.



FIG. 9. (ABOVE) GOLD PLAQUETTES AND FRAGMENTS OF DIADEMS: PART OF A BOARD OF PRECIOUS METAL DEPOSITED IN A SECRET HIDING-PLACE DURING AN INVASION.

FIG. 12. (LEFT) THE UNION JACK ON A VASE OF THE SIXTEENTH CENTURY B.C.: FOUR DESIGNS LIKE OUR NATIONAL FLAG (TO LEFT OF HANDLE), PAINTED IN REDDISH-BROWN.

FIG. 13. (RIGHT) MARINE MOTIFS ON THE "UNION JACK" VASE (THE SAME AS IN FIG. 12): SEA-BIRDS EATING A DEAD FISH.



FIG. 16. THE GOD BAAL (LEFT) AND HIS CONSORT, THE GODDESS OF FERTILITY, PRESSING HER BREASTS: VOTIVE STATUETTES FROM RAS SHAMRA.



FIG. 17. A STELA DEDICATED TO DAGON IN THE NEW TEMPLE DISCOVERED AT RAS SHAMRA: A STONE BEARING AN INSCRIPTION (EFFACED ON THE PHOTOGRAPH).

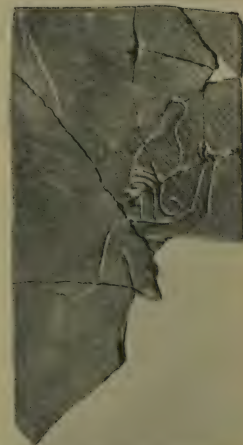


FIG. 18. A FRAGMENT OF A PALETTE WITH A GRAFFITO OF THE GOD BAAL (IN AN ATTITUDE LIKE THAT OF THE STATUETTE IN FIG. 16).

The latest excavations on the famous site at Ras Shamra, on the Syrian coast, have resulted in new and extremely interesting discoveries, as described by Professor Schaeffer in his article on page 686. For one thing, Ras Shamra has now been definitely identified with the ancient city of Ugarit, once important as the capital

of a kingdom and a medium of trade between Cyprus and the mainland. It has also been proved, from the evidence of pottery and other objects found at the deeper levels, that the site is one of very great antiquity. Professor Schaeffer considers that Ugarit can rival in age the oldest centres of habitation in Egypt or Mesopotamia.

# WITH RECORDS OF BAAL AND DAGON: RAS SHAMRA, THE ANCIENT UGARIT.

ARCHAEOLOGICAL EXPEDITION TO RAS SHAMRA. (SEE HIS ARTICLE ON PAGE 686.)



FIG. 10. A FRIT DRINKING-CUP DECORATED WITH STYLISED LEAVES IN RELIEF, GREEN AND BROWN ON YELLOW, FROM A MYCENAEOAN TOMB AT RAS SHAMRA. (15TH CENTURY B.C.)



FIG. 14. A BULL STATUETTE FROM THE SECOND LEVEL AT RAS SHAMRA. (TWENTIETH AND NINETEENTH CENTURY B.C.)



FIG. 19. A CREDITOR'S LETTER WRITTEN IN CUNEIFORM ON TERRA-COTTA (THE INSCRIPTION EFFACED ON THE PHOTOGRAPH, AS IN FIG. 17).

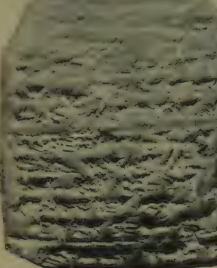


FIG. 20. A LETTER TO THE QUEEN OF UGARIT WRITTEN IN THE THIRTEENTH CENTURY B.C.: A TABLET INSCRIBED IN BABYLONIAN CUNEIFORM.

Very interesting, too, are fresh data concerning the Old Testament gods, Dagon and Baal, and the emergence of further inscribed tablets from a source already famous for many similar records. In a note on Figs. 17 and 19, Professor Schaeffer mentions that he effaced the inscriptions from the photographs because certain foreign authors



FIG. 11. A CUP CAST IN BRONZE AND DECORATED WITH A SIMPLE BUT ELEGANT DESIGN: A VESSEL FROM A HELLENISTIC TOMB. (FOURTH CENTURY B.C.)



FIG. 15. A RECUMBENT BULL STATUETTE OF HOLLOW BRONZE FILLED WITH LEAD—DOUBTLESS A WEIGHT: A WORK OF THE FOURTEENTH CENTURY B.C. SHOWING A MORE ADVANCED ANIMAL ART THAN THE RATHER PRIMITIVE STATUETTE IN FIG. 14.



FIG. 21. IMPRESSIONS FROM SEVERAL OF THE ELABORATE CYLINDER-SEALS FOUND AT RAS SHAMRA: AN ART OF EQUISITE DELICACY AND LIVELINESS.



FIG. 22. AGRICULTURAL IMPLEMENTS FROM RAS SHAMRA: A PRUNING-HOOK (WITH HOLES FOR HAFTING ON A POLE), FOR PRUNING FRUIT-TREES, AND THREE SICKLES.

had made an indiscreet use of such illustrations on former occasions. The vase in Fig. 12, which is about 3500 years old, is remarkable for a decorative design curiously suggestive of the Union Jack. Four examples are seen in a zone just to left of the handle, and something similar appears on the handle itself.



**RAS SHAMRA GOLDWORK OF THE 12TH CENTURY B.C.;  
AND AN UNKNOWN 4TH MILLENNIUM POTTERY.**



FIG. 23. TREASURES FROM A GOLDSMITH'S HOARD HIDDEN DURING AN INVASION OF UGARIT EARLY IN THE TWELFTH CENTURY B.C.: JEWELLERY, PARTS OF GOLD VESSELS, AND FRAGMENTS OF SILVER INGOTS FOR RE-MELTING.



FIG. 27. FRAGMENTS OF PAINTED VASES FROM THE FOURTH LEVEL AT RAS SHAMRA: PART OF THE NEW EVIDENCE FOR A WIDESPREAD CULTURE THAT EXISTED IN THE NEAR EAST IN THE THIRD AND FOURTH MILLENNIA B.C.

Like those on the two preceding pages, the above photographs illustrate Professor Schaeffer's article (on page 686) describing his sixth season of excavations and discoveries at Ras Shamra, on the coast of Syria. The objects here shown are of various periods. The gold jewellery and fragments of silver seen in Fig. 23 had been buried by a goldsmith at the time of an invasion which threatened Ugarit (the ancient city on this site) at the beginning of the twelfth century B.C.

PHOTOGRAPHS SUPPLIED BY PROFESSOR CLAUDE F. A. SCHAEFFER, DIRECTOR OF THE FRENCH ARCHAEOLOGICAL EXPEDITION TO RAS SHAMRA. (SEE HIS ARTICLE ON PAGE 686.)



FIGS. 24 AND 25. (UPPER) A BRONZE RAZOR USED IN ANCIENT UGARIT: (LOWER) A PAIR OF SCALE-PANS WITH FOUR SUSPENSION HOLES FOR WIRES CONNECTING THEM TO THE BEAM.



FIG. 26. PAINTED POTTERY OF A HITHERTO UNKNOWN AND HIGHLY SKILLED TYPE DATING FROM THE FOURTH MILLENNIUM B.C.: A VASE FROM THE FOURTH LEVEL AT RAS SHAMRA.



FIG. 28. RELICS FROM THE FIFTH STRATUM, THE EARLIEST HITHERTO EXPLORED, AT RAS SHAMRA, AND PROBABLY DATING BACK INTO THE FIFTH MILLENNIUM B.C.: FLINT TOOLS AND FRAGMENTS OF PRIMITIVE POTTERY.

The vases and fragments seen in Figs. 26 and 27 represent a hitherto unknown type of painted pottery, affording evidence of a civilisation which, in the third and fourth millennia B.C., had extended from the shores of the Mediterranean to the Persian Gulf. The flint tools and pottery fragments seen in Fig. 28 are still older, and may perhaps date back, Professor Schaeffer thinks, even as early as the fifth millennium B.C.



## THE INCREASE OF BRITISH AIR STRENGTH: NEW MACHINES FOR THE R.A.F.



WITH A TAPERING FUSELAGE THAT AFFORDS THE AIR GUNNER A VERY WIDE FIELD OF FIRE: THE NEW HANDLEY PAGE 47 "GENERAL PURPOSE" AEROPLANE, WITH BRISTOL "PEGASUS" ENGINE, PILOTED BY CAPTAIN CORDES DURING A TRIAL FLIGHT.

This all-metal low-wing monoplane built by the Handley Page Company, a general purpose machine of unusual design, was recently delivered to the Aircraft and Armament Experimental Establishment at Martlesham Heath for official tests. The rear half of the fuselage is sharply tapered. The position of the air gunner's cockpit, at the point where tapering begins, gives him a very wide field of fire, while the upper part of the fuselage at his back affords some

protection from the air stream. The cabin between the gunner's and pilot's cockpits is large enough to hold three passengers and provide a prone bombing platform. If necessary, the aeroplane could carry a torpedo between the legs of the under-carriage. By the use of automatic wing slots and flaps, it has been possible to carry a big load at high speed. The aeroplane is driven by a Bristol "Pegasus" engine enclosed in a cowling ring.—[Reproduced by Courtesy of "Flight."]



THE HAWKER "DEMON" TWO-SEATER FIGHTER FITTED WITH A ROLLS-ROYCE "KESTREL" ENGINE: A NEW TYPE OF FIGHTING AEROPLANE NOW BEING SUPPLIED TO SEVERAL SQUADRONS OF THE R.A.F. AND THE AUXILIARY AIR FORCE UNDER THIS YEAR'S SCHEME OF AIR DEFENCE.

Three Fighter Squadrons of the R.A.F. and three of the Auxiliary Air Force, it was stated recently, are being armed with the Hawker Demon, the first two-seater fighter since the war. In this connection we may recall that Sir Philip Sassoon, Under-Secretary for Air, said in his speech on the Air Estimates: "We are to have this year an additional eleven squadrons for home defence. . . . The home defence force will consist of 54 squadrons in 1935, of which 13

will be on an auxiliary or *cadre* basis, and there will be 21 squadrons still to form to complete the present programme of 75 squadrons for home defence. The first-line strength of the Royal Air Force to-day is 890 machines in regular squadrons and 130 approximately in non-regular squadrons (a total of 1020). At the end of this year the figure will rise to 1170, and the 1936 programme will bring it to 1310."—[Reproduced by Courtesy of "The Aeroplane."]



## THE EMPEROR OF MANCHUKUO VISITS JAPAN.

## BRITISH OCCASIONS IN FRANCE AND BELGIUM.



THE VISIT OF KANG TEH, EMPEROR OF MANCHUKUO, TO JAPAN: THE IMPERIAL CORTÈGE PASSING THE JAPANESE ARMY HEADQUARTERS IN MANCHUKUO (THE TALL BUILDING IN THE BACKGROUND) ON THE WAY TO THE STATION AT HSINKING.



THE EMPEROR OF MANCHUKUO ABOUT TO EMBARK IN A JAPANESE WARSHIP: H.M. KANG TEH ENTERING THE DOCKYARD AT DAIREN, WEARING NAVAL UNIFORM.



THE EMPEROR OF MANCHUKUO ARRIVING IN TOKYO ON HIS STATE VISIT TO THE EMPEROR HIROHITO OF JAPAN: H.M. DRIVING THROUGH THE GUARDED STREETS; WITH H.I.H. PRINCE CHICHIBU.

The Emperor of Manchukuo, Kang Teh, recently paid a ceremonial visit to the Emperor of Japan. He left Hsinking on April 2; driving from his palace to the railway station through a silent city. The inhabitants had been forbidden to move about the streets, which were lined only by schoolchildren, quietly standing to attention. The railway line was guarded all the way down to Dairen, where Kang Teh embarked on the Japanese battleship "Hiyei." All work on the waterfront was suspended for five hours before the Emperor sailed. The "Hiyei" was met at sea by seventy Japanese warships. Kang Teh stayed at the Akasaka Palace in Tokyo, where the Prince of Wales once stayed. The route to Tokyo was guarded by 5200 police, supported by 45,000 members of young men's associations. Kang Teh attended a State banquet given by the Emperor of Japan on April 6. It was stated that no political matters were discussed during the Emperor's visit, it being explained that the Constitution of Manchukuo keeps the Court apart from politics.

Nice has paid a Jubilee tribute to King George by renaming an avenue after him. The British Ambassador performed the naming ceremony; while a monument commemorating the event was unveiled by Admiral Sir Ernest Gaunt. The band of the 22nd Regiment of Chasseurs Alpins played "God Save the King" and the band of the Black Watch played the French National Anthem.—St. George's Day was celebrated at Zeebrugge on April 22. The English chaplain at Knocke held a memorial service and delivered an address recalling the heroic deeds in connection with the storming of Zeebrugge Mole during the war. English hymns were sung and the Belgian Governor of Western Flanders and leaders of delegations of the British Legion and Belgian ex-Servicemen laid flowers on the memorial.—Some four hundred members of the Surrey branch of the British Legion took part in a ceremony at Ypres on April 21. To ensure that the sounding of the "Last Post" every evening at the Menin Gate should suffer no suspension, £400 had been collected in Surrey. The Dagenham girl pipers sounded a lament. After the ceremony the men marched past Sir William Pulteney.



UNVEILING THE JUBILEE MEMORIAL TO KING GEORGE V. AT NICE: THE SCENE AT THE CEREMONY, WHEN THE CITY CELEBRATED ITS LONG CONNECTION WITH ENGLAND AND COMMEMORATED HIS MAJESTY'S SILVER JUBILEE.



THE ST. GEORGE'S DAY CEREMONY AT ZEEBRUGGE: THE GATHERING AT THE MEMORIAL SERVICE; WITH THE MOLE IN THE BACKGROUND.



A SURREY EX-SERVICEMEN'S PILGRIMAGE TO YPRES TO PRESENT FUNDS TO PROVIDE FOR THE PERPETUATION OF THE "LAST POST" CEREMONY AT THE MENIN GATE: GIRL PIPERS, WHO ACCOMPANIED THE DELEGATION, AT THE MEMORIAL.



# HERR HITLER'S BIRTHDAY GIFT OF 41 AEROPLANES: BERLIN CELEBRATIONS.



THE FÜHRER'S FIRST BIRTHDAY SINCE HE BECAME HEAD OF THE STATE CELEBRATED WITH MILITARY HONOURS IN BERLIN: HERR HITLER (WITH A GROUP OF OFFICERS IN THE RIGHT BACKGROUND) REVIEWING TROOPS, CARRYING THE COLOURS OF HIS OLD REGIMENT, PARADED IN THE WILHELMSTRASSE.



A SQUADRON OF 27 AEROPLANES, AND 14 OTHER MACHINES, GIVEN TO THE FÜHRER ON HIS BIRTHDAY: HERR HITLER, WITH GENERAL GÖRING (RIGHT) SHAKING HANDS WITH OFFICERS OF THE NEW GERMAN AIR FORCE ON THE OCCASION OF THE PRESENTATIONS.

April 20 was Herr Hitler's forty-sixth birthday—the first since he succeeded the late President von Hindenburg as Head of the State—and in that capacity he was accorded due military honours. The Colour Company of the Berlin Guard Regiment, carrying the Colours of Herr Hitler's old regiment (the 16th Royal

Bavarian Infantry), paraded before him in the Wilhelmstrasse. On the aerodrome at Staaken he accepted as a gift from the S.A. (Nazi Storm Troops) a squadron of 27 fighter aeroplanes, and 14 others from the Kyffhäuserbund (Veterans' League). Among the congratulatory messages received by Herr Hitler was one from King George.





THE LEAGUE OF NATIONS COUNCIL DISCUSSING THE RESOLUTION THAT CONDEMNED GERMANY'S UNILATERAL ACTION IN RETURNING TO CONSCRIPTION: A MOMENTOUS SESSION AT GENEVA.

(FROM LEFT TO RIGHT, AT FAR SIDE OF TABLE) BARON ALOISI (ITALY), M. LAVAL (FRANCE), M. TEWFIK RUSHDI ARAS (TURKEY, PRESIDING), M. AVENOL (SECRETARY-GENERAL), SIR JOHN SIMON (GREAT BRITAIN), M. LITVINOFF (SOVIET RUSSIA), AND M. BENES (CZECHOSLOVAKIA).

Our photograph illustrates the League of Nations Council meeting at Geneva, on April 16, held to discuss the French appeal against the German conscription decree of March 16. A resolution was submitted by Sir John Simon, M. Laval, and Baron Aloisi, representing respectively Great Britain, France, and Italy (the three Powers which had met at Stresa), in the course of which it was stated: "The Council . . .

declares that Germany has failed in the obligation which lies upon all the members of the international community to respect the undertakings which they have contracted, and admits no unilateral repudiation of international obligations." The resolution further stated that the Council requested a committee to propose measures which might be applied if, in the future, any State should endanger peace by such

action. The resolution was read by M. Laval, and supported by Sir John Simon and Baron Aloisi. Next day (April 17) it was passed unanimously. Of the fifteen States represented on the Council, thirteen voted for the resolution, Denmark abstained, and Germany was absent. During the debate before the voting, M. Litvinoff (Soviet Russia) made a forceful speech, as a reply to Herr Hitler's statement to Sir John

Simon in Berlin about the Russian menace. On April 20 the British Government received a Note from the German Government contesting the League Council's right to judge Germany, rejecting the resolution, and reserving the right shortly to make known its own attitude regarding the various questions touched on. In the above photograph, Germany's empty chair is seen to the left of Baron Aloisi.



# IN THE FAIR ISLAND OF FORMOSA, WHERE TWO PROVINCES



FAMILY LIFE AMONG FORMOSAN NATIVES: A MAN HOLDING A CHILD ON HIS KNEE.



LAYING OUT SLICES OF SWEET POTATOES TO DRY IN THE SUN: A GIRL OF THE PAIWAN TRIBE.



THE CAMPHOR INDUSTRY: A CHINESE LABOURER CHIPPING SHAVINGS FROM A CAMPHOR-TREE ROOT.



A TYPICAL FORMOSAN NATIVE: A YOUNG MAN OF THE TSO TRIBE.



RETURNING FROM MARKET: A NATIVE OF FORMOSA WITH BUNDLES SLUNG FROM POLES CARRIED ON THE SHOULDERS.



TATTOOING IN FORMOSA: A WOMAN WITH TATTOO DESIGNS ON FACE AND FOREHEAD.



NATIVE INDUSTRY IN FORMOSA: A MAN AT WORK ON OPERATIONS CONNECTED WITH OYSTER CULTURE.

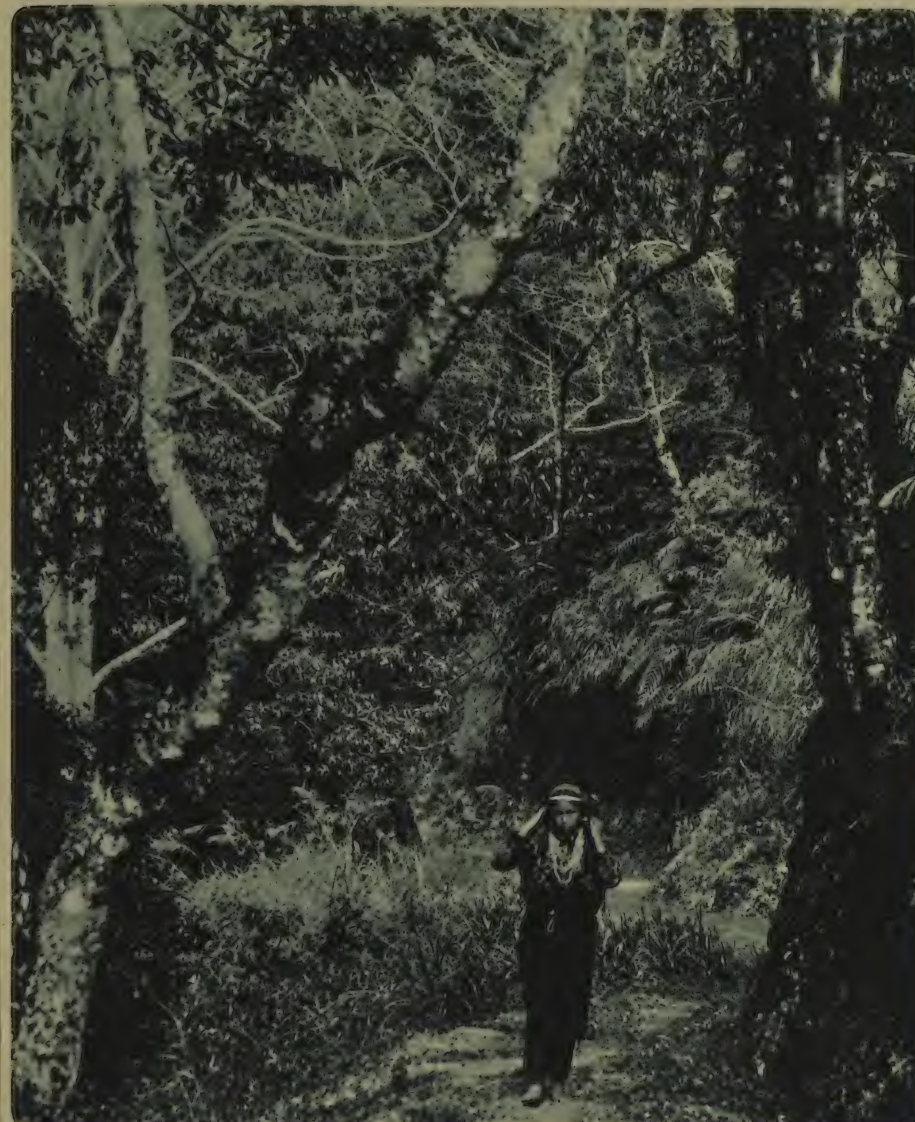


CHINESE CHILDREN ON A BEACH IN FORMOSA: LITTLE PEOPLE EMPLOYED IN AN OCCUPATION MORE SERIOUS THAN BUILDING SAND-CASTLES.

Two provinces in the island of Formosa, which is part of the Japanese Empire, were devastated on Easter Sunday (April 21) by a disastrous earthquake, and at the time of writing the total number of deaths has been estimated at more than 3,000. The name of Formosa ("Beautiful") was given to the island by early Spanish navigators, in allusion to its natural beauty. It is some 225 miles long and from 60 to 80 miles wide, with a coast-line of 731 miles and an area of 13,429 square

miles. In the central and eastern parts of the island is a lofty mountain range including the two highest peaks in Japanese territory—Mt. Morrison (14,270 ft.) and Mt. Sylvia (12,460 ft.). On the eastern shore there is magnificent coast scenery, with almost sheer cliffs from 1,500 to 2,500 ft. high. The mountain regions are covered with dense forests, and the vegetation is of tropical luxuriance. Wild flowers are abundant, and so much rice is grown that the island was formerly known

# HAVE BEEN STRICKEN BY EARTHQUAKE: NATIVE TYPES.



FOREST SCENERY IN FORMOSA THAT JUSTIFIES THE ISLAND'S NAME ("BEAUTIFUL") GIVEN TO IT BY EARLY SPANISH NAVIGATORS: LUXURIANT TROPICAL VEGETATION, WITH A FORMOSAN GIRL ROAMING ALONG THE WOODLAND PATH.

as "the granary of China." Formosa was ceded to Japan in 1895 at the time of the war with China, and the Japanese have since achieved great results in developing the island on lines of modern civilization. The total population, which is of a composite character, is some 5,000,000. Chinese predominate, and the Japanese element is comparatively small. There are two distinct groups of aborigines. The Japanese have established nearly 800 schools for the instruction of the natives. The

camphor industry (illustrated in one of our photographs) is found mainly on the northern hills, where the trees attain an enormous size. They are impregnated with camphor, which is obtained by chipping small pieces from a tree, both while it is still standing and after it has been felled. These chips are then subjected to a process of distillation, and the white crystals thus obtained are removed and packed in bags. Camphor oil is a by-product from the chips.



## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



SIR F. C. THOMSON.

Treasurer of the Household since 1931. Died April 20; aged fifty-nine. M.P. (Unionist), South Aberdeen, since 1918. Solicitor-General for Scotland, 1923-24. Junior Lord of the Treasury, 1923, and subsequently Vice-Chamberlain of the King's Household, 1928 and 1931.



SIR AUREL STEIN.

It was announced recently that Sir Aurel Stein had been awarded the gold medal of the Society of Antiquaries, for distinguished services to archaeology. He is, of course, famous for his journeys of exploration in Central Asia, West China, Baluchistan, and Persia.



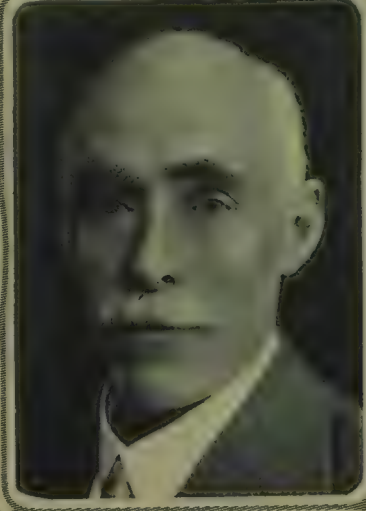
LIEUT. HUGH RICHARDSON.

Received from the Prince of Wales, on April 16, the Stanhope Gold Medal of the Royal Humane Society for the Bravest Deed of the Year. He saved the life of a sailor who had fallen overboard off Lamlash Harbour, Scotland, on a dark, stormy, winter morning.



LORD TWEEDMOUTH.

Distinguished soldier and sportsman. Died April 23. A former Lord-in-Waiting to the King. At Queen Victoria's death he went on a mission with Earl Carrington, to announce the Accession of King Edward VII. Son of Lord Tweedmouth, Gladstone's lieutenant.



SIR RICHARD BUTLER.

An officer of Lord Haig's staff. Died April 22; aged sixty-four. Commanded 2nd Battalion, Lancashire Fusiliers, 1914. Deputy Chief of Staff, G.H.Q., 1915. Commanded Third Corps, Fifth Army, February 1918, until the end of the war. G.O.C., Western Command, 1924.



INAUGURATING A BRITISH WAR MEMORIAL NEAR BETHUNE: THE SCENE AT THE UNVEILING OF THE TABLET TO THE MEMORY OF THE MEN OF THE 61ST DIVISION.

On April 21, three British generals and six colonels attended the unveiling, at Laventie, near Bethune, of a plaque in memory of the 45,000 men of the 61st British Division who fell in the Bethune sector. A party of 200 British ex-soldiers, together with the 110th French Infantry Regiment, deputies, mayors, and other civil authorities in the department, attended. Major-General Sir Colin Mackenzie, who commanded the 61st Division from 1916 to 1918, recalled the fierce fighting which took place in the sector.



EASTER WEEK CELEBRATIONS IN DUBLIN: MR. DE VALERA WITH THE MEMORIAL STATUE WHICH HE UNVEILED IN THE POST OFFICE.

The Easter Week celebrations in Dublin passed off quietly. By altering the time of their parade, the I.R.A. avoided a clash with that of the Free State National Army. At the General Post Office, where the heaviest fighting took place in 1916, Mr. de Valera unveiled a memorial statue—Mr. Oliver Shepherd's "Death of Cuchullain." Afterwards, Mr. de Valera took the salute at a March Past.



MR. R. C. BOSANQUET; THE WELL-KNOWN ARCHAEOLOGIST DEAD.

Mr. R. Carr Bosanquet, an authority on Romano-British and classical archaeology died on April 21; aged sixty-three. He excavated Housesteads (Borovicium) in 1898; was appointed Assistant Director of the British School at Athens, 1899; and became Director in 1900. In 1906 he became Professor of Classical Archaeology at Liverpool University.



AT THE LUNCHEON FOR THE SOUTH AFRICAN CRICKETERS: MR. LYONS, LORD LONSDALE, H. F. WADE (SOUTH AFRICAN CAPTAIN) AND PRINCE ARTHUR OF CONNAUGHT. (L. TO R.)

The South African cricket team, who were entertained at luncheon by the British Sportsman's Club at the Savoy Hotel on April 17, received a message of welcome from the King. More than 400 prominent British sportsmen, headed by Prince Arthur of Connaught, who presided, and Lord Lonsdale, welcomed the cricketers. A telegram from Mr. J. H. Thomas was also read. The guests included Sir Malcolm Campbell, Mr. J. B. Priestley, and Mr. James Agate.



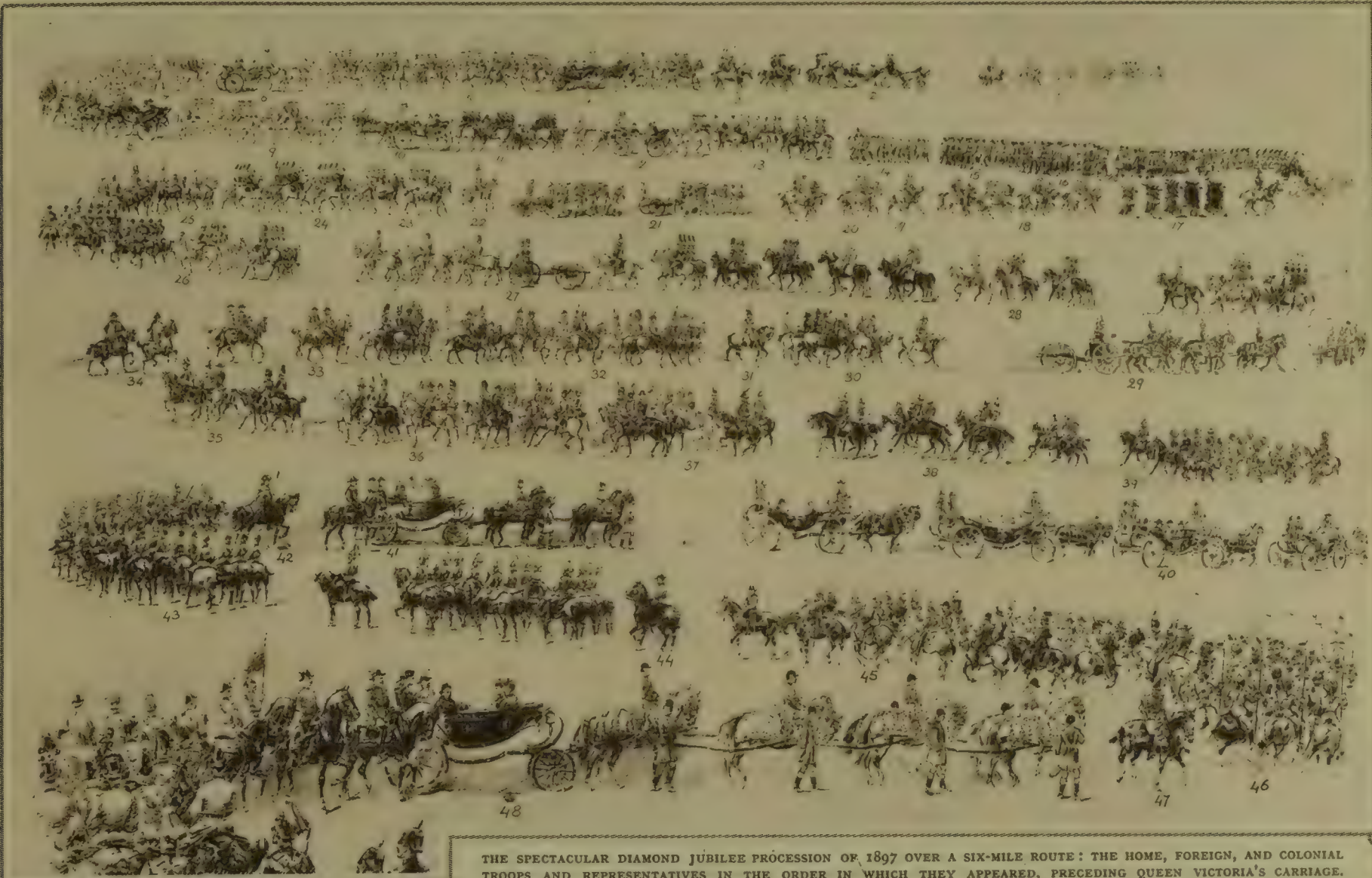
MAJOR R. HEMPHILL, WHO FELL TO DEATH FROM KELLAN HEAD.

Major Robert Hemphill, D.S.O., Medical Officer at the Royal Military Academy, Woolwich, lost his life by falling 300 ft. from Kellan Head, North Cornwall. He was attempting to photograph a buzzard's nest. His wife also fell and was killed. Major Hemphill served in France from 1914 to 1918. In 1929 he became staff surgeon at Cairo. He was forty-seven.



# THE JUBILEE PROCESSION IN QUEEN VICTORIA'S DAY: POMP AND CIRCUMSTANCE.

REPRODUCED FROM "THE ILLUSTRATED LONDON NEWS" OF THE PERIOD.



THE SPECTACULAR DIAMOND JUBILEE PROCESSION OF 1897 OVER A SIX-MILE ROUTE: THE HOME, FOREIGN, AND COLONIAL TROOPS AND REPRESENTATIVES IN THE ORDER IN WHICH THEY APPEARED, PRECEDING QUEEN VICTORIA'S CARRIAGE.



QUEEN VICTORIA IN HER OUTDOOR JUBILEE ATTIRE: A BLACK CHIFFON CAPE WITH WHITE LACE AND SILVER EMBROIDERY, BONNET WROUGHT WITH JET AND SILVER, AND WHITE SILK SUNSHADE.

## KEY TO ABOVE DRAWING.

1. Royal Horse Guards; Band of Royal Horse Guards; Canadian Troops.
2. Premier of Canada.
3. N. S. Wales Troops. [Wales.
4. Premier of New South
5. Victoria Mounted Troops; New Zealand Troops.
6. Premier of New Zealand.
7. Queensland Troops; Cape of Good Hope Troops.
8. Premier of Cape.
9. South Australian Troops.
10. Premier of Newfoundland.
11. Natal Troops. [Australia.
12. Premier of Western
13. Troops of Crown Colonies; Rhodesian Horse.
14. Band of Volunteer Corps.
15. Colonial Infantry.
16. Band of London Scottish.
17. Colonial Infantry.
18. Canadian Mounted Troops.
19. Captain O. Ames, 2nd Life Guards.
20. Troopers, 2nd Life Guards.
21. Naval Gun Detachment.
22. A Staff Officer. [Guards.
23. Advanced Guard, 2nd Life
24. Mounted Band, R.A.
25. "D" Battery, R.H.A.
26. Life Guards' and Dragoon Guards' Bands and Squadrons.
27. "E" Battery, R.H.A.
28. Dragoon Guards' Bands and Squadrons.
29. Dragoon Bands and Squadrons; Hussar Bands and Squadrons; Lancer Bands and Squadrons; and Four Batteries, R.H.A.
30. Aides-de-Camp to C-in-C.
31. Lord Lieutenant of London.
32. Headquarters Staff.
33. Field-Marsals.
34. Sheriffs on Horseback.
35. Three Officers of the Auxiliary Forces attending the Prince of Wales.
36. Equerries, Gentlemen-in-Waiting, and Attachés.
37. Foreign Attachés.
38. Deputation from 1st Prussian Dragoon Guards.
39. Deputation of Officers of Imperial Service Troops.
40. Dress Landaus and Pairs.
41. Road Landaus and Fours; and two Senior Queen's Equerries by the carriage of the Empress Frederick.
42. The Lord Mayor.
43. First Part of the Sovereign's Escort, 2nd Life Guards.
44. Equerry.
45. English and Foreign
46. Indian Escort. [Princes.
47. Commander-in-Chief.
48. Her Majesty's Carriage, attended by the Prince of Wales, the Duke of Cambridge, the Duke of Connaught, officers of the Escort and Court Officials.



QUEEN VICTORIA IN HER INDOOR JUBILEE ATTIRE: A DRESS OF BLACK MOIRÉ, WITH GREY SILK FRONT AND PANELS, EMBROIDERED ALL OVER WITH A DESIGN OF ROSE, THISTLE, AND SHAMROCK.



CAPTOR AND ENTERTAINER OF FLIES!—AN *ARISTOLOCHIA* IN CEYLON.

PHOTOGRAPH BY EWING GALLOWAY.



A FLOWER THAT LURES FLIES INTO ITS POUCH BY A CARRION-LIKE ODOUR ; HOLDS THEM PRISONER FOR A NIGHT, ENTERTAINING THEM WITH NECTAR ; AND RELEASES THEM FOR PURPOSES OF POLLINATION : THE MONSTROUS *ARISTOLOCHIA GIGAS* AS CULTIVATED IN CEYLON ; ITS POUCH PROPPED OPEN WITH A STICK.

The following interesting note on *Aristolochia gigas* is quoted from the pages of the "Gardener's Chronicle": "This remarkable tropical plant is known by the natives of Ceylon as the Giant Fly-catching Plant. The perianth of the flower consists of a large pouch, with a huge, saucer-like expansion, which ends in a long, pendent tail about 2 to 2½ feet in length. Flies are attracted, especially in the morning, in great numbers to the flower, owing to the offensive, carrion-like odour. They enter by the neck of the pouch, which, being lined with hairs pointing inwards, effectively prevents their escape. The flower begins to collapse at dusk, and a day later the flies, which appear none the worse

for their short captivity, are released. The flower meantime provides nectar for its visitors, which, in turn, effect its pollination. So strong is the odour emitted by this extraordinary flower that even dogs are sometimes deceived and attracted by the smell. The roots of different species of *Aristolochia* are esteemed in most tropical countries as a cure for snake bites. The natives of Central America are so convinced of the power of this root not only for curing but also for preventing snake bites that they always carry a piece of it with them when travelling in the bush." The plant, it should be observed, is a native of Central America, and only cultivated in Ceylon.



SIMULATING CARRION TO ATTRACT FLIES: THE SUMATRAN *RAFFLESIA*.

PHOTOGRAPH BY EWING GALLOWAY.



A LEAFLESS FLOWER WHICH MAY BE THREE FEET IN DIAMETER!—*RAFFLESIA ARNOLDI*, OF SUMATRA, WHICH ATTRACTS POLLINATING FLIES BY MEANS OF AN OFFENSIVE EFFLUVIUM AND ALSO BY ITS LIVID COLOURS, THE RAISED RIM OF THE FLOWER BEING YELLOW AND THE FIVE PETALS BRICK-RED WITH YELLOW SPOTS.

D. Fitch Daglish, in his "Marvels of Plant Life" (Thornton Butterworth), writes as follows of the *Rafflesia*: "The largest flower in the world is borne by a plant named *Rafflesia Arnoldi*, after Sir Stamford Raffles and Dr. Arnold, who first discovered it in the island of Sumatra. This grows parasitically on the roots of a vine (*Cissus*), and is devoid of both leaves and stem, the huge flower springing directly from the ground. The centre is occupied by an enormous nectary, shaped rather like an urn and capable of holding twelve pints of fluid; and five broad spreading petals. In texture these parts are very thick . . . and covered with yellowish tubercles which stand up prominently

from the general ground colour of brick-red. The odour exhaled is peculiarly offensive, being precisely that of tainted meat; this objectionable effluvium attracting large swarms of carrion-feeding flies, which are always found hovering over these strange flowers. . . ." Elsewhere in the same book the author describes the extraordinary way in which the seeds of the *Rafflesia* are disseminated. When all is ready the gigantic flower decays, the disintegration of its tissue giving rise to a mass of pulpy fluid in which the seeds float. A large animal stepping into this mess carries away a quantity of viscid substance and a number of seeds, which eventually reach a *Cissus* root.



# BUCOLICS BY GEORGE MORLAND IN THE SALE OF THE S. B. JOEL COLLECTION.

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"A CARRIER'S STABLE."



"THE COUNTRY STABLE."



"THE DESERTER TAKING LEAVE OF HIS WIFE."



"THE PUBLIC-HOUSE DOOR."



"INTERIOR OF A COUNTRY INN."



"THE BULL INN."

The paintings reproduced on this page and on that opposite will figure in the sale of pictures from the collection of the late Mr. S. B. Joel which is to be held at Christie's on May 31. With regard to certain of them, we give the following notes.—Miss Matilda Feilding was a daughter of Captain Charles Feilding, R.N.,

grandson of the fourth Earl of Denbigh.—Mrs. Hoppner was Miss Phoebe Wright, youngest daughter of Mrs. Patience Wright, the American sculptor and modeller in wax. The marriage took place at St. George's, Hanover Square, on July 18, 1781. The portrait, once owned by the artist's son, Captain Hoppner, was shown in the

(Continued opposite.)



# THE SALE OF THE S. B. JOEL COLLECTION: PORTRAITS BY OLD MASTERS.

REPRODUCTIONS BY COURTESY OF MESSRS. CHRISTIE, MANSON AND WOODS, KING STREET, ST. JAMES'S SQUARE. (COPYRIGHTS RESERVED.)



"THE HURDY-GURDY PLAYER." (Matilda Feilding.)  
By John Hoppner, R.A. (1758-1810.)



"PORTRAIT OF ANNE, LADY BATEMAN."  
By Thomas Gainsborough, R.A. (1727-1788.)



"PORTRAIT OF MRS. HOPPNER." (The Artist's Wife.)  
By John Hoppner, R.A.



"MISS BOONE AND MASTER BOONE."  
By George Romney. (1734-1802.)



"THE WOODLAND MAID." (Miss Emily de Visme.)  
By Sir Thomas Lawrence, P.R.A. (1769-1830.)



"PORTRAITS OF THE CHARLETON CHILDREN."  
By Thomas Gainsborough, R.A.



"PORTRAIT OF LADY CRAVEN." (A Sketch.)  
By George Romney.



"PORTRAIT OF LADY HAMILTON AS A WELSH GIRL."  
By George Romney.



"PORTRAIT OF LADY HAMILTON."  
By George Romney.

Continued.]  
Royal Academy in 1787. Mrs. Hoppner died in 1827.—Miss Boone and Master Boone were the children of Mr. Charles Boone, Governor of South Carolina and M.P. for Castle Rising. Miss Boone became Lady Drummond.—Miss Emily de

Visme married General Sir Henry Murray, K.C.B.—Lady Craven was Elizabeth, daughter of the fourth Earl of Berkeley. She married, firstly, in 1767, the sixth Lord Craven; and secondly, Christian Frederick, Margrave of Anspach.



# A PAGE FOR COLLECTORS.

THE ELLIS COLLECTION OF EARLY SPOONS AT SOTHEBY'S.

By FRANK DAVIS.

is very similar, both in shape and as regards the dragon finial, to two base metal spoons in the Victoria and Albert Museum which are generally accepted as belonging to the early part of the fourteenth century, and, moreover, bears the same fleur-de-lys mark in a lozenge-shaped shield on the front of the stem.

Fig. 1 B and C, provide an obvious contrast between the early type of Apostle spoon and its later development. It is difficult, it seems to me, to praise the figure of St. Philip, with his three loaves, too highly: this is a little work which has dignity and dramatic force, and the nimbus rising behind the head is something more than an indication of saintliness—it plays a quite important part in the artistic balance of this miniature statuette.

A century later, as is to be seen in Fig. 1 C, the nimbus has become little more than a hat; as a spoon, this is still a good spoon, but neither bowl, Apostle, nor stem has quite the fine proportions of the earlier type. Looked at from another point of view, one feels that, whereas the St. Philip of Fig. 1 B has an independent life of his own, poor St. Bartholomew of Fig. 1 C requires a strong vitamin tonic—somehow he has lost faith in himself. If this seems too fantastic, it will hardly

becomes hexagonal. Nonsense, of course: this is merely an agreeable treatment of a top without a figure, growing quite naturally out of simpler, earlier forms—e.g., the delightful diamond point of Fig. 2 A.

Much earlier, and very rare, is Fig. 2 B—fig-shaped bowl, four-sided stem, and strawberry finial—with the Rouen mark of about 1408. I must quote the late owner's learned note: "This is one of the very few spoons which have survived after an existence of more than five hundred years; moreover, it is still in unimpaired condition. Preserved by happy fortune in the Musée de Cluny is a copper-plate (similar in its purpose to the copper-plate used in former times by the Goldsmiths Company and the Pewterers Company in London, and still in the possession of those Guilds) upon which were struck impressions of the punches in use by the City of Rouen and by the Rouenese silversmiths in the year 1408. Upon this plate are the marks to be observed on my spoon. A singular feature is that every maker's mark recorded on the copper-plate is there closely linked up and almost running into the town mark, just as it appears on the spoon. The reason for this is not apparent, but the uniformity of the practice suggests its prescription by authority." A similar treatment, with acorn knop instead of strawberry, is seen in Fig. 2 C, which is ascribed to the fourteenth century.

There is just room for an illustration of one other early example—the lion finial spoon of Fig. 2 D—in its way as good a type of its kind as the St. Philip of Fig. 1 B. Later lions—not many have survived—are generally sitting down facing to the front, and have a mild, even Landseer-ish, appearance. This fierce winged beast has no spaniel in his pedigree, like the lions in Trafalgar Square. Mr. Ellis wrote as follows: "The fifteenth-century lion is a noble animal of majestic mien, with a thick curly mane, and he is *sejant guardant* [i.e., sitting sideways]. The later lion is a mean, cat-like creature, unlike the king of beasts, and is always *sejant affronté*. The long, fig-shaped bowl of this spoon and the fashion of its stem present the characteristics of the middle of the fifteenth century, and the spoon may with confidence be assigned to about the years 1450-70." Only one other of this type is known to exist; it is now in the Victoria and Albert Museum.

I should perhaps add that presumably no one will deduce from the first few lines of this brief note that marks on silver can be ignored: they are, of course, highly important, and provide exact evidence as to fact. What I do venture to point out is that marks are merely the grammar of the subject—it's the work that matters, the maker's technical and imaginative ability, and the way in which, even in so small a thing as a spoon, he interprets the spirit of his times. If we could judge from the illustrations on this page alone, that spirit was one of exceptional refinement—but there is, of course, another side of the story.

THE catalogue issued in connection with this sale is so efficient as to be almost alarming, for, in addition to numerous illustrations of individual spoons, some of which appear herewith, photographs of the marks are



1. FOUR EARLY SILVER SPOONS OF GREAT INTEREST TO BE SOLD AT SOTHEBY'S NEXT MONTH.—A: A MEDIEVAL SPOON WITH AN ALMOST CIRCULAR BOWL AND A LONG THIN STEM ENDING IN A LIZARD OR DRAGON (C. 1300); B: A VERY EARLY TYPE OF APOSTLE SPOON, WITH THE FIGURE OF ST. PHILIP, HOLDING THREE LOAVES, BEAUTIFULLY EXECUTED (C. 1460-70); C: A LATER TYPE OF APOSTLE SPOON IN WHICH THE FIGURE (ST. BARTHOLOMEW) HAS BECOME CRUDER (C. 1582); D: A HEXAGONAL SEAL-TOP SPOON OF ABOUT 1555.

Reproductions by Courtesy of Messrs. Sotheby.

placed against many of the descriptions. I should like to take this opportunity of paying a respectful tribute to an innovation which adds greatly to the scientific value of this compilation: I should also like to set down in black and white the heretical, and indeed shocking, opinion that the besetting sin of the specialist is to concentrate on unimportant details and ignore matters that are really worth while. This paper reaches out far beyond the little world—the very little world—of spoon enthusiasts, and readers of this page are hereby invited to consider whether anything but aesthetic quality should be allowed to interfere with one's judgment. No. 1 in this catalogue—an Edward VI. baluster-top spoon of the year 1550-51—was believed by the late owner to be the only known spoon of this date. Who cares if it was? Let us leave the collector to his little triumphs and the rather childish thrill of owning something merely because nothing else of the kind made in the same year is now to be found. These things have an interest apart from their rarity.

To my mind, the best of the whole collection is one not illustrated in the catalogue—the auctioneers have been good enough to have a photograph taken especially for this page, and it is reproduced herewith (Fig. 1 A). Unfortunately, the peculiar charm of the finial is lost when transferred to print—it represents a lizard or dragon apparently, and, I suggest, is a worthy version of that exuberant Gothic imagination which is to be found writ large in every one of our twelfth- and thirteenth-century churches.

For that matter, it has something in common with a Chinese bronze of the Han period. Add to this an extreme elegance which makes the other spoons on this page—good though they are—look almost clumsy. A lengthy note, one of several in this uncommonly illuminating catalogue, points out that it must date from before 1330, and gives two convincing reasons for this attribution. The first is that its shape "is very similar to two in the Museum of Antiquities in Edinburgh; one was discovered with a hoard of coins, none of which were of later date than Edward II." The second is as follows: this spoon

be denied that, by 1582, official England had lost faith in him. I now suggest that, if in a thousand years these three spoons alone survive from the wreck of our civilisation, Macaulay's New Zealander will be able to deduce from them not only the glories of York Minster, but the essential facts of the Reformation.

It would be tempting, even more fantastic, and wholly contrary to fact to indulge in the further speculation that the austere seal-top spoon of Fig. 1 D represents the decay of the old faith carried to its logical conclusion—the saint's nimbus pressed down and down till the body disappears, and the nimbus



2. FOUR MORE INTERESTING EXAMPLES FROM AMONG THE EARLY SPOONS WHICH WILL BE SOLD AT SOTHEBY'S.—A: A DIAMOND-POINT SPOON, PROBABLY MADE AT COGGESHALL (ESSEX) ABOUT 1450; B: AN EXTREMELY RARE FRENCH GOTHIC SPOON WITH A FINIAL APPARENTLY REPRESENTING A STRAWBERRY (ROUEN, 1408); C: A FOURTEENTH-CENTURY ENGLISH ACORN KNOP SPOON; D: AN EXCEEDINGLY RARE FIFTEENTH-CENTURY SPOON WITH LION-SEJANT KNOP—THE HERALDIC ANIMAL VIGOROUSLY RENDERED, IN CONTRAST TO LATER VERSIONS OF IT ON SPOONS.





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# The World of the Theatre.

By J. T. GREIN.

## THE REALM OF "OLD LADIES."

MY grandmother used to say, "Everything becomes the fashion except old women." She—in these times—is proved mistaken. There has been an invasion of cantankerous old women on our stage recently; each presenting a facet of character at once peculiar and individual; each offering to the actress who portrays them scope to give them authentic expression; and each, by their very nature, shaping and determining the lives of those around them; and their story—which is the play—is focussed on them.

First we had the tempestuous, scheming, strong-willed Sarah, Duchess of Marlborough, who, in the portrait drawn so delightfully by Miss Irene Vanbrugh at the Whitehall, is the "Viceroy" to dominate the helpless and hapless Queen Anne, as perfectly pictured by Miss Barbara Everest. Then we had that strange, wild, ominously quiet figure of the lady who dwells in the tower in that original and interesting play, "Frolic Wind," at the Royalty. How convincingly she comes before us in that brilliant performance of Miss Henrietta Watson! And as we watch the story unfold with its tragic tale of suppression and oppression, we realise that the pivot of it all is in this odd, dangerously sane old woman with the sharp tongue, who dwells lonely in her tower. Next we had "The Aunt of England" at the Savoy, and in Miss Haidée Wright her very incarnation. Here was age with all its tyranny, its waywardness, its obstinacy, its weakness, its forthrightness, and its charm. A Tory of the Tories, a ruler who pulls the hidden strings behind governments and governors, a dominating *grande dame*, she reduces her household to puppets, and in her walking-stick, with which she hobbles down stairways, we see the symbol of a sceptre wielded with conquering sway. All this is communicated by Miss Haidée Wright in a performance of genius I have already detailed. And now, to complete the gallery, comes "The Old Ladies" to the New Theatre.

The study of the abnormal, the eccentric, and the grotesque always offers tempting material to the playwright or the novelist, and to the player it presents the problem of giving to these odd creatures the validity of life. For not by external behaviour only—for the physical manifestations of the soul are not enough—but by revealing in subtle speech and action the deformities of moral fibre, the mind behind the gesture, are we persuaded to accept these people. If figures appear as mere cranks, they may be amusing or tedious, according to their description. But when the motives are explored; when we are given the key to understand why they are different from the average ordinary human being; when we discern that the abnormality of manner and the oddities of behaviour are not mere stage devices, but the outward and visible signs of an inward and spiritual decay—then physical blemishes and mental disability, or whatever expression is portrayed, becomes a radiant light.

It is this, I think, above all, which gives Mr. Hugh Walpole's novel and Mr. Rodney Ackland's brilliant adaptation of it at the New Theatre its compelling interest. From the moment we are introduced to their lodgings, so expressive of their detached isolation from the average society—those dilapidated, forlorn lodgings in Polchester so skilfully realised in Motley's admirable setting—we are at once in the atmosphere which suggests an inevitable march of tragic events. Each room is the visual portrait of its occupant, and just as the tidy brightness of the courageous and simple-minded widow, Mrs. Amorest, is displayed in her room, the pathetic gentility and curious excitement is evident in Miss Beringer's; so,

too, the dark, ominous, fearful potentialities are apparent in the picture of Mrs. Payne sprawled in her rocking-chair. These are the externals; these are the physical manifestations which present, as it were, the quantity of the motives to be released. But it is the dialogue, the action, the performance, which will set these in motion and give their quality and their dynamic power. That Christmas Eve party which the neighbourly Mrs. Amorest gives is the signal. We watch Miss Mary Jerrold bring the hostess to life—so generous in her poverty, so calm, and so

gentle that we find her lovable. There is nothing obtrusive, nothing violent, nothing spectacular; yet the portrait is drawn with convincing fidelity. And all-unwittingly her very comfortable nature accentuates



"THE OLD LADIES," AT THE NEW THEATRE: MRS. AMOREST (MARY JERROLD; CENTRE), THE BENEVOLENT WIDOW, GIVES A CHRISTMAS-TREE PARTY FOR THE TIMID MISS BERINGER (JEAN CADELL; LEFT) AND THE SINISTER, GYPSY-LIKE MRS. PAYNE (EDITH EVANS). "The Old Ladies," by Rodney Ackland, is a stage version of Hugh Walpole's novel. The story is a grim tragedy of the cupidity of one old woman, Mrs. Payne, and the weakness and nervous collapse of another, Miss Beringer. Mrs. Payne covets, and eventually obtains, Miss Beringer's sole treasure, a piece of carved amber.

and accelerates the situation. For Miss Beringer is afraid, nervous, and covers her agitation with a mask of seemingly idle, excitable chatter. It is the brilliance of Miss Jean Cadell's interpretation that she can endow this chatter with an inner significance, and we feel, though we do not yet know, that when she brings her dearest possession to the festivities, that Christmas-tree, in all its glitter, is an ironical symbol itself.

Meanwhile, Mrs. Payne looks on with menacing hatred. There is the lust of cruelty, the venom of greed, the cold, relentless hate of a diseased soul—all this and more expressed in the manner and the gestures of this fierce creature. Something stands still as we watch, paralysed with the growing fear that she pervades; and, the party over, the play in full strength begins. How wonderfully, how terribly, how truthfully, Miss Edith Evans vitalises this monstrous shape! Though monstrous, she is never a monster forfeiting interest in incredibility, but a vital, dominating, insane soul eaten up by the sickness of a tortured, diseased mind, driven on to implacable courses by a consuming hate of all that is decent and fine. She builds up her study with subtle power, and in its building we see its destructive energy—how it drives the chattering, futile Miss Beringer to collapse and death by its cruel desire, its greedy trickery, and its icy, torturing inquisition. It is a story that moves like the doom of true tragedy because what happens must happen, and all the elaborations of incident have the unifying simplicity of one single purpose. That purpose, that central idea, is locked in the menacing soul of this debased, hard, gross nature of Mrs. Payne. The sphere in which it moves, with the kindly, good-hearted widow presiding, and the agitated, frightened, grateful, thwarted Miss Beringer as victim, gives to her creation all the terror and the pity which give the drama its power.

Miss Evans is an actress of supreme gifts, and in this performance, so compelling because of its cumulative intensity, she achieves far more than physical manifestations of a diseased mind. She creates with genius a woman who haunts the mind. Her body, her face in its changing expressions, her eyes with their cold penetration, and, above all, her hands, are the incarnation of the distortion within. As her stature grows in its destructive march, poignantly tearing at our hearts as she kills her trapped victim by her soul-destroying activities, so we see into the dark recesses of the old heart, the nature shrivelled to nothingness, until at the end there is only the bleakness of imbecility.

The conception of the play is vivid and clear; the production of Mr. John Gielgud has preserved its direction, balanced its impacts, and, with imaginative control, permitted the drama to unfold itself with shattering strength. The performances are perfect in their collaboration and steadily continuous in their contribution, and so "The Old Ladies" is a play that does great credit to our stage.



"CHAR-A-BANG," CHARLOT'S NEW REVUE AT THE VAUDEVILLE: ELSIE RANDOLPH BURLESQUING GWEN FARRAR AS SHE MIGHT APPEAR PLAYING OPHELIA, IN THE MUSICAL TAKE-OFF OF "HAMLET"—"SHAKE YOUR SPEAR."

An outstanding feature of Charlott's new revue, "Char-a-Bang," is the musical parody of "Hamlet"—"Shake Your Spear." Reginald Gardiner, as the Prince of Denmark, gives a very funny burlesque of John Gielgud. Laurel and Hardy, playing Rosencrantz and Guildenstern, are impersonated by John Tilley and Hedley Briggs; Gwen Farrar, as a novel type of Ophelia, is burlesqued by Elsie Randolph; and Douglas Byng, in the part of the Queen, is burlesqued by Reginald Smith.



"CHAR-A-BANG," AT THE VAUDEVILLE: JOHN TILLEY (RIGHT) AND HEDLEY BRIGGS AS ROSENCRANTZ AND GUILDENSTERN AS LAUREL AND HARDY MIGHT RENDER THEM, IN THE MUSICAL SKIT ON "HAMLET."



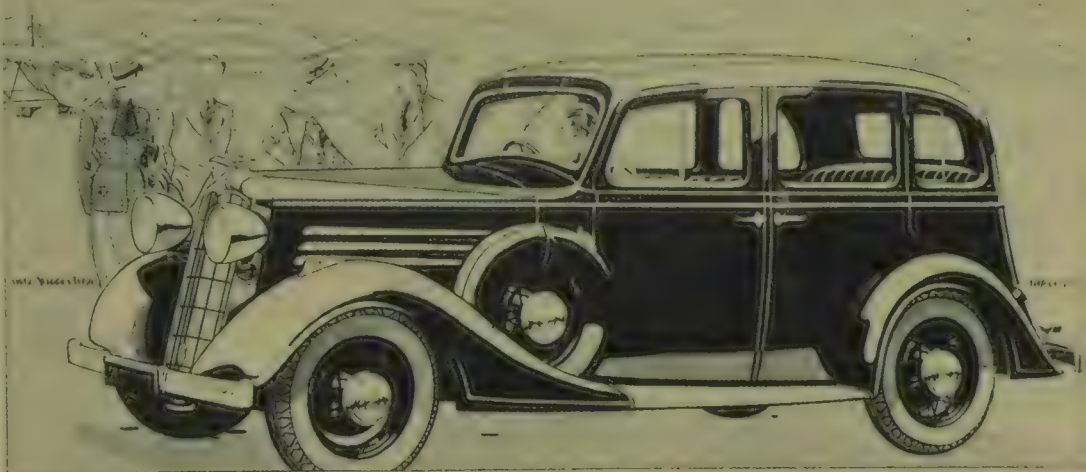
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## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

I HOPE the anti-motoring community have been spending the Easter holidays reading some facts and figures in regard to the safest means of transport. As, strange as it may appear to them, the private car was the safest method of travelling, according to the statistics issued last week for 1934. I am glad the *Motor* made much of them in its excellent Easter issue, but I wish that our "popular" dailies had given more prominent place to them in their columns. But with the Budget, Jubilee arrangements, Stresa, and other what-nots, mere police records are not likely to receive banner headlines.

It has been calculated, on a conservative and careful basis, that the census of motor-vehicles of each class, their average mileage, and the number of fatal accidents attributed to each class by the police as compared with this mileage, work out one fatal accident in 1934 per 4,600,000 miles travelled by

cars, one in 4,300,000 miles travelled by business motor-vehicles; one fatal accident in 3,800,000 miles travelled by motor hackneys, cabs, coaches, and motor-buses; and one fatal accident per 2,900,000 miles run by trams and trolley (electric) vehicles.

Now, one may draw all kinds of conclusions from these figures, but to my mind the greater safety of the car to other forms of road transport has been provided by the Press diligently and daily writing articles on "Safety First." I should have been bitterly disappointed if I thought that the many hundreds of thousands of words I had penned myself on the subject had not had some effect on the public generally using the highways to make all classes more careful of their own and others' safety. In these figures we see practical results. They also

convey the information that, in 1927 and 1930, when the 20 miles per hour speed limit was in force (theoretically), the fatality rate

per 1000 cars was 1.99 and 1.78 respectively, which was further reduced in 1931 and 1934, when there were no speed limits for cars, to 1.74 and 1.73 per 1000 cars. So, while the number of cars considerably increases each year on the road, fatal accidents are diminishing steadily because of the propaganda so widespread of the safety-first advice to all users of the King's highway. It must be that drivers, cyclists, and pedestrians are becoming more careful in their traffic behaviour. Therefore, while the decrease of fatalities may not be as great or as rapid

as desired, everybody must admit there is no right for critics to talk of "massacres on the road," as if they were increasing in place of decreasing.

Among the improvements of the motor-car in



WITH ITS PRIX D'HONNEUR CARD UPON IT: A TRIUMPH "GLORIA" IN THE CONCOURS D'ÉLÉGANCE AT CANNES.



WITH HER MORRIS TEN-SIX SPORTS CAR: MISS RENÉE RAY, THE BRITISH FILM STAR.

recent years has been the introduction of the hydraulic clutch by several motor manufacturers. This has been a boon to the "disabled" driver—alas! a relic of the Great War. Also, since the need of passing an examination to obtain a first driving licence (or its renewal if granted later than March 31, 1934), the disabled driver's difficulties have increased fourfold on an ordinary type of car. For many years the controls of cars have been altered to suit individual drivers, but that conversion is sometimes more difficult if there is a clutch of the normal type to be operated. The hydraulic clutch has overcome this great difficulty. The Lanchester Company, for instance, whose "fluid-flywheel" transmission is one of this make of car's leading features, showed me recently a number of their cars which have been altered to suit legless drivers. The normal foot-brake and the gear-changing pedal are replaced by hand-levers, and

[Continued overleaf..]

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EXTRACT FROM REPORT OF  
ROYAL AUTOMOBILE CLUB TRIAL No. 771.  
WAKEFIELD PATENT CASTROL "XL" OIL.

ENTRY.—Messrs. C. C. Wakefield & Company, Limited, of Wakefield House, 30/32 Cheapside, London, E.C.2, submitted for trial a sample of Wakefield Patent Castrol "XL" Engine Oil.

OBJECT OF TRIAL.—The object of the trial, as declared by the entrants, was to demonstrate the performance of the oil in the engine of a car, running over a distance of 10,000 miles, without stopping the engine.

DESCRIPTION OF TRIAL.—The car used for the trial was supplied by the entrants and was a 1935 18 h.p. Austin car, fitted with saloon body.

The trial was run in three eight-hour shifts per 24 hours, intentional stops, with the engine running, being made for traffic, refreshments, and changing crew. The total distance covered was 10,017½ miles, at an average speed (settled by the entrants) of 32.2 miles per hour, excluding all stops.

RECORD OF TRIAL.—The engine ran continuously throughout the trial for a total time of 341 hours 52 mins. The car was stationary, with the engine running, for a total time of 40 hours 12 mins., the longest stops being of 44 mins., 43 mins., and 43 mins. duration respectively.

The engine sump was drained and refilled before the start of the trial, but not again during the trial. The total amount of oil used was 1.64 gallons, equivalent to a consumption of 6,118 miles per gallon. Throughout the trial the oil level in the crankcase was maintained between the "maximum" oil level, as shown on the dipstick, and two-thirds full.

At the end of the trial the engine was completely dismantled. All working parts were found to be covered with a film of oil and were in good condition. The carbon deposit on the piston heads and cylinder heads was thin. There was little carbon deposit on the metal parts of the sparking plugs and the insulators were clean. The piston rings were free in their grooves.

The appearance of the parts was very consistent throughout. The wearing parts, being in uniformly good condition, were not photographed.

On dismantling, the engine sump was found to contain no sludge or deposit.

**THIS ADVERTISEMENT IS AUTHENTICATED  
BY THE ROYAL AUTOMOBILE CLUB**



*(Continued.)*

a finger control for the throttle is substituted for the accelerator pedal. The car is then entirely hand-operated, and the legless driver, once seated behind the steering wheel, has as full control as if he were in possession of all his limbs.

And no doubt many have witnessed Major Gardner, with one leg injured, drive in most of the high-speed races in Great Britain in his specially fitted cars, built to compensate for his disability. But hydraulic clutches are so gentle in picking up the "drive" that for ordinary touring it requires a well-skilled controller at the wheel of the ordinary car with a friction-clutch even to approach the smoothness of their "take-off" from rest. That is another excellent point in their favour, for use with entirely hand-controlled cars. For, strange as it may appear to many, motorists have so grown accustomed to foot control that they lack "fine hands" (as a horseman would say) in control of throttle openings for gently gliding off the mark. It is the disabled driver without any leg or foot controls who shows such marked skill in this art, especially if using some form of hydraulic clutch.

British prestige as makers of fast, light cars has been further added to by the success of two amateur drivers and owners (Messrs. Clarke and Faulkner) of an Aston-Martin, which finished first in their class in the 1000-miles race (Mille Miglia) from Brescia to Rome and back, on Sunday, April 14. These youngsters kept so close on the tail of Scarfiotti's fast 1½-litre Maserati that he must have overpushed his car to



THE DUCHESS OF YORK AND PRINCESS ELIZABETH ATTEND A PICTURESQUE ROYAL FUNCTION: HER ROYAL HIGHNESS AND HER ELDER DAUGHTER LEAVING WESTMINSTER ABBEY AFTER THE DISTRIBUTION OF THE ROYAL MAUNDY BY THE ARCHBISHOP OF CANTERBURY; WITH DR. FOXLEY NORRIS (LEFT).

The Duchess of York and Princess Elizabeth, Princess Helena Victoria, and Princess Marie Louise were present at the distribution of the Royal Maundy in Westminster Abbey on April 18. The distribution was made by the High Almoner (the Archbishop of Canterbury) and two others, all of whom were girt with towels and carried nosegays of sweet herbs according to custom. The King being in his seventieth year, the distribution was made to seventy old people of either sex. Each of them received the Maundy of £1 and as many pence as the King is years of age in the specially minted Maundy Money, consisting of silver pennies, twopences, threepences and fourpences. They also received a cash allowance.

get away from them, so that he crashed and left them to take the lead of the light-car class to the finish. This ninth Mille Miglia race was won by Pintacuda, driving a 3-litre Alfa-Romeo sports model, averaging a speed of 71.72 miles per hour for the whole distance. The

Aston-Martin averaged 54.68 m.p.h. for the race: an excellent pace considering the terrific nature of the course. How fierce is this race may be gathered from the speed, as Tadini's Alfa-Romeo averaged 98.68 m.p.h. from Brescia to Bologna, the first control. And this, too, on unguarded roads; but the Italians are so keen on this race that they do try their best to keep the course as clear as is possible from other traffic when the racing cars are signalled as approaching towns and villages. Bianco and Bertocchi won the 1100-c.c. class on a Maserati, averaging 65.98 m.p.h., and another Alfa-Romeo the 2-litre class.

On the previous Saturday (April 13), the Derby and District Motor Club opened the motor-racing season at Donnington Park, about ten miles outside of Derby, with an excellent programme on that winding and difficult road course, which is becoming the regular training-ground for England's young road-racing drivers.



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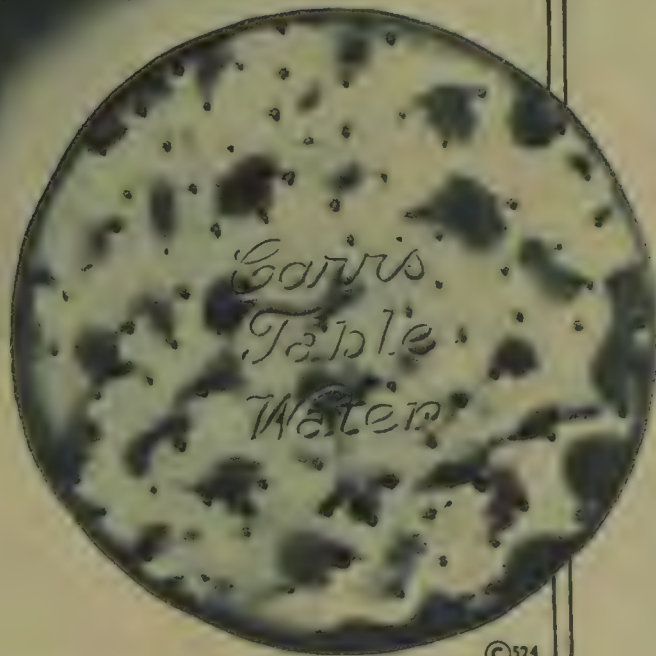
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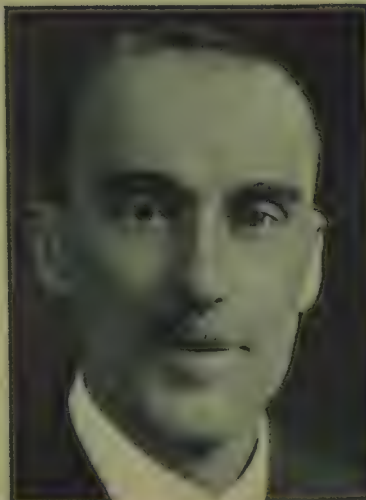


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## A CITY WITH TWIN TEMPLES OF DAGON AND BAAL

(Continued from Page 686.)

between the two great temples of Baal and Dagon, through this quarter reserved for the training and lodging of priests.

## A PALACE WITH A BATHROOM AND A ROYAL TOMB.

To the north of this quarter we brought to light the ruins of a spacious building which seems to have been a palace. One of the rooms contained a stone bath, arched at one of the ends like our present baths, and so constructed that the water could run away through a subterranean pipe into a neighbouring sump. In another room in the same building had been installed a great funeral vault (Figs. 3 and 4), of the type of the Mycenæan tombs of Ras Shamra. It had been pillaged in ancient times, but its wealth may be guessed by the beauty of the ceramics, the fineness of the soft porcelain vases, with delicate green and yellow colours (Fig. 10), and remains of ivory caskets and gold jewellery, which had escaped pillage or had been disdained by the robbers.

## CORRESPONDENCE OF THE QUEEN OF UGARIT.

In several places in our excavations, we were fortunate in finding some new tablets covered with cuneiform texts: dictionaries for scribes required to know several languages in this city with cosmopolitan commercial and political relations, letters claiming debts (Fig. 19), contracts of sale, fragments of religious texts, which complete the admirable epics discovered previously and written in very harmonious verses—finally a diplomatic letter with an important bearing on the history of Ras Shamra (Fig. 20). According to the translation of M. Fr. Thureau-Dangin, it is a message addressed by a prince named Belubur, who spoke an Assyrian dialect, to El-sâr, who was probably king of Ras Shamra-Ugarit. Belubur politely reproaches El-sâr for not having sent him any news of himself by the last courier. Then he asks him to read out to the queen of Ugarit the contents of tablets which he is sending with the letter. This shows how active was the correspondence between the royal house of Ras

Shamra and the princes of neighbouring states. But what imparts its full value to this document is the wish expressed by Belubur in his letter to El-sâr of Ras Shamra: "May the gods of the country of Ugarit protect thee, thou my brother"—this phrase definitely confirms the identification of Ras Shamra with the capital of the famous country of Ugarit, which was an ally of Egypt, but, in the time of Rameses II., deserted her and went over to the king of the Hittites. This drew down upon Ugarit the

here Mycenæan tombs of princely luxury and also very curious remains of religious cults. Now a large new tomb emerged. Pillaged in ancient times, it still contained some objects which enabled us to attribute it to the thirteenth century B.C. Our disappointment was mitigated by the discovery, beneath the tomb, of the ruins of an ancient dwelling. It put us on the track of an entire quarter of the city composed of houses and other habitations, docks, and warehouses (Fig. 6), as well as copper foundries and work-

shops for making purple dye, as proved by heaps of copper slag and pounded murex shells left on the spot. This suburban quarter of the ancient Ras Shamra-Ugarit, judging by the objects left by the inhabitants, the funerary furniture and the formation of the skulls taken from their tombs, was chiefly inhabited by people of foreign origin, for the most part non-Semitic. Among them the Aegeo-Mycenæan and the Cypriot predominate. Minet-el-Beida has thus been disclosed as being the harbour quarter of ancient Ugarit, swarming with all the crowd that derived subsistence from the traffic and industry of the sea, where foreign merchants, shipowners, and commercial agents resided, where goods arriving by caravan from the interior were stored pending shipment, and where cargo from boats entering the port was deposited until its sale in Ugarit or its despatch into the interior.

As is proved by the absence of older finds, this quarter was only developed from the fifteenth century onwards, when there began at Ugarit the importation of Cypriot and Mycenæan goods, supported by immigration of people from those countries. Being more active and better acquainted than the native merchants with maritime business, these foreigners created very troublesome competition for the local inhabitants. A text found in the Ras

Shamra library is a sort of appeal by leaders of the native population against these foreign oppressors, who are described as "stranger-guests," and who, says the document, ought to be expelled from Ugarit. Thus, 3300 years ago, in this emporium of Phœnician commerce, were known those economic struggles and efforts to protect home products against foreign goods—problems with which we are still concerned to-day.



THE FAMOUS "KING'S STONE"—A TRADITIONAL RELIC OF SAXON CORONATIONS AT KINGSTON-ON-THAMES—ABOUT TO BE TRANSFERRED TO ANOTHER SITE: WORKMEN ENGAGED ON THE REMOVAL.

In connection with the building of a new Guildhall at Kingston-on-Thames, it was decided recently to remove to another site the famous King's Stone in the roadway near the market place. It is the traditional Coronation Stone on which the Saxon Kings, from Edward the Elder (902) to Ethelred (978) are said to have been crowned. Kingston claims to be the oldest of the three "royal boroughs" in England. The other two are Windsor and Kensington.

wrath of Pharaoh, who, on returning from his Quadesh campaign, severely punished the town.

## DOCKS AND WAREHOUSES OF ANCIENT UGARIT.

The last weeks of excavation were devoted to continuing our researches in the necropolis situated on the borders of the charming bay of Minet-el-Beida—the port of ancient Ugarit. We had previously found

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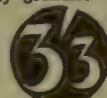
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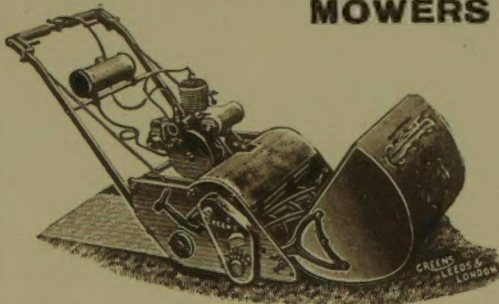


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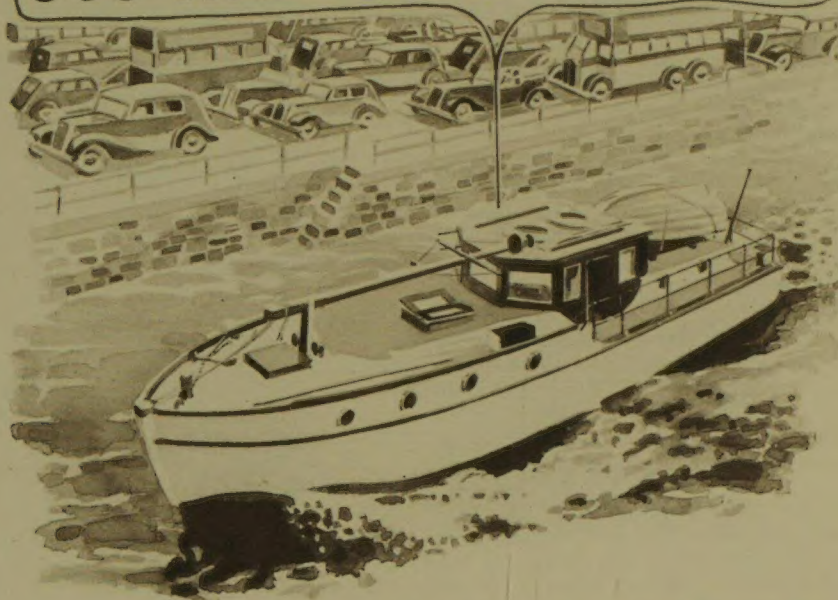
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## "THE MILTONIC EPISODE IN ENGLISH LETTERS."

(Continued from Page 680.)

Of "Paradise Regained" he says: "The true word for Milton's 'Paradise Regained' is 'Bad.' It is a thoroughly bad exercise. It contains no quite first-rate line, hardly a couple of dozen good ones—and that is not enough to float two thousand mean and flat."

He is amusing about the minor defects of "Paradise Lost," the unfortunate influence, for instance, on his verse of the poet's love of food. "One of the best things about him as a man," Mr. Belloc interpolates. Even the Archangel Raphael eats with too much relish—

... So down they sat  
And to their viands fell; nor seemingly  
The Angel, nor in mist—the common gloss  
Of theologians—but with keen dispatch  
Of real hunger and concocive heat.

And when Eve ate the fatal fruit—

Greedily she engorged without restraint.

But Mr. Belloc has a tremendous admiration for the great epic, and gives it fitting and noble expression. Unlike many critics, he makes his praise as lively as his blame: "Milton's effect is the effect of a voice once passionately loved, now heard again, and recalling beatitude. He that has ears for the poetic revelation knows how truly it proclaims itself over and over again in the luxuriant forest of 'Paradise Lost.'"

All the same, he does not put it first of Milton's poems. "The 'Samson Agonistes' is, take it by and large, the strongest monument to Milton's genius. It... is superior to 'Paradise Lost.'" In writing it, the poet was inspired by his embittered pride: he "could pour his entire self into this verse, as a man fills a jar with wine." But even "Samson Agonistes" has its moments of bathos—

... Only bewailing  
His lot unfortunate in nuptial choice,  
From whence captivity and loss of eyes,

is the worst. There are no such lapses in "Lycidas"; and to "Lycidas" Mr. Belloc awards the crown of perfection—

Smooth-sliding Mincius, crowned with vocal reeds,

is his favourite line. Not everyone will agree with this verdict; but every lover of "Lycidas" will be grateful for the panegyric in which Mr. Belloc expresses his admiration. "No praise of the thing is extravagant, no dwelling upon it excessive. A man coming on it first, as I did who wrote this, in boyhood, is struck at once spell-bound. A man returning to it in age, as I do now, discovers its splendour to have survived undimmed. Of how many things outside the ancients can that be said? The long and crowded business of human life and the weariness of repetition has no more affected the 'Lycidas' than passage of years affects a diamond."

Mr. Belloc's study of Milton is a brilliant book, and will almost certainly lead to controversy. I have no wish to enter the lists with so doughty and proved a champion; so I will content myself with expressing my gratitude to Mr. Belloc for an achievement which, as the song says, "nobody can deny." One's pleasure in reading poetry depends a great deal on the emotional climate of the moment, and one cannot, of oneself, always evoke the ideal mood. But Mr. Belloc's appreciation is so contagious that it quickens all one's sensibilities. I never enjoyed Milton more than when under the spell of his enthusiasm.

## THE WORLD OF MUSIC.

### THE COVENT GARDEN OPERA SEASON.

A "WAGNER and Rossini Festival" begins the Covent Garden Opera Season, which opens on Monday next, April 29; and this will be followed by performances of other operas. A new opera syndicate has been formed, with Mr. Geoffrey Toye as managing director and Sir Thomas Beecham as artistic director, and it is possible that this season will be one of the best for very many years. The opening production will be one of "Lohengrin," and this will be followed by two cycles of the "Ring," which, however, will not take up all the evenings in the first fortnight, since on this occasion—for the first time since the war, I think—we are to go back to the old principle of having only one grand season at Covent Garden which shall be truly international. That is to say, we are not going to have the season

divided into firstly, a German section, and then, secondly, a miscellaneous section. This second section often tended to be proffered pell-mell to the exhausted public, and treated almost as if they were second-rate matter.

This time, on the contrary, there will be a nice variety of operas to be heard at Covent Garden every week from April 29 to June 17, and thereafter will follow a season of Colonel de Basil's Russian Ballet as it did last year. Among the operas to be produced, as well as "Lohengrin" and the "Ring," are "Tristan und Isolde," to be conducted by Wilhelm Furtwängler, who will make on this occasion his first appearance at Covent Garden; Borodin's "Prince Igor," with the assistance of the Russian Ballet; the popular "Schwanda," by Weinberger, hardly first-rate, but an entertaining work; Rossini's "La Cenerentola," which, with Conchita Supervia in the title-role, was such a success last year; and "Italiana in Algeri," an early and practically unknown work. The only other Italian opera will be Puccini's "La Bohème." In addition to these, Bizet's "Carmen" will be revived, and ought to prove a great attraction.

The list of artists engaged (portraits of some of whom are on other pages) is extremely promising. In the "Ring" we shall hear a number of established favourites, such as Lotte Lehmann, Frida Leider, Lauritz Melchior, Eduard Habich, and Herbert Janssen; while those superb singers Elizabeth Rethberg and Rudolf Bockelmann are returning to appear this year at Covent Garden—a very welcome announcement! Among the newcomers are Grace Moore, of film fame, Ina Souez, a British soprano of considerable talent, and several Italian basses, baritones, and tenors, who will add interest to the season. There is a good sprinkling of British talent among the soloists this year, as may be judged from the inclusion of John Brownlee, Robert Gaston, Betsy de la Porte, Mary Jarred, Arnold Matters, and Heddle Nash in the list of artists. Sir Thomas Beecham will conduct the "Ring" and the Rossini operas. The first appearance of the famous German conductor, Dr. Wilhelm Furtwängler, will be an outstanding event, and the return of the very capable Maestro Vincenzo Bellezza, to conduct the Italian operas, will be very welcome. The producers are Dr. Otto Erhardt and Mr. Charles Moor.

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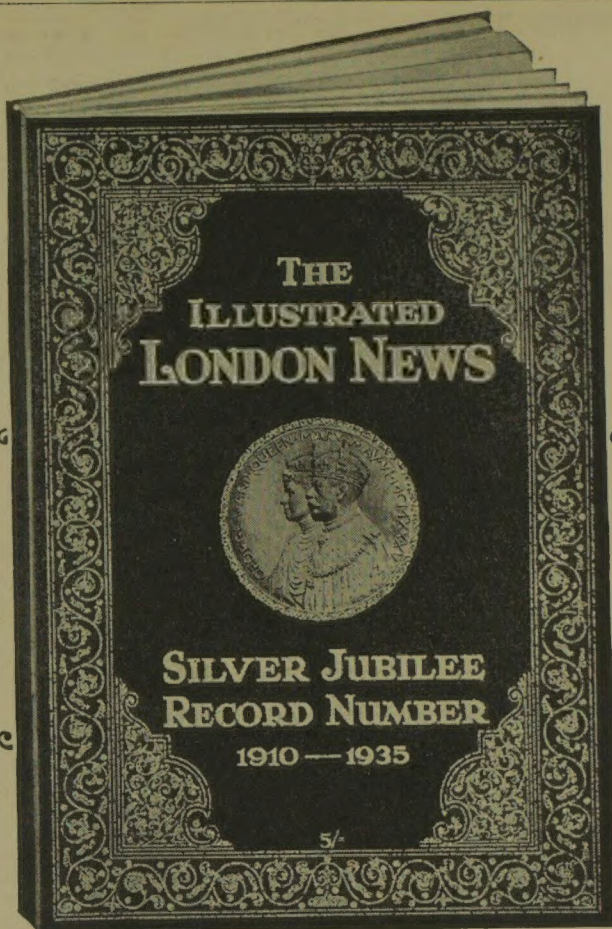
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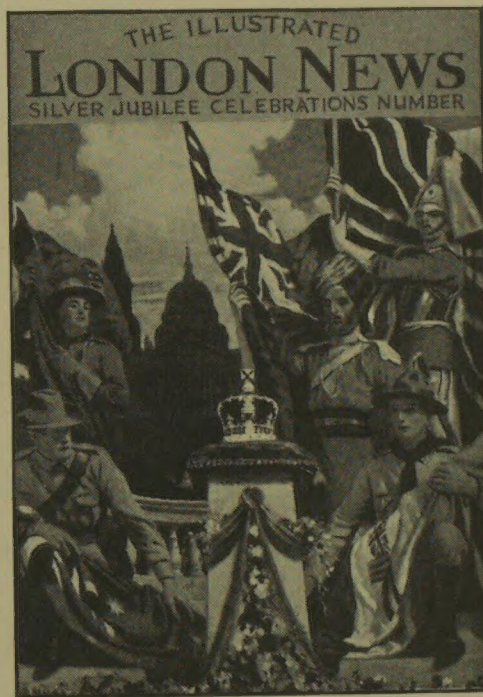
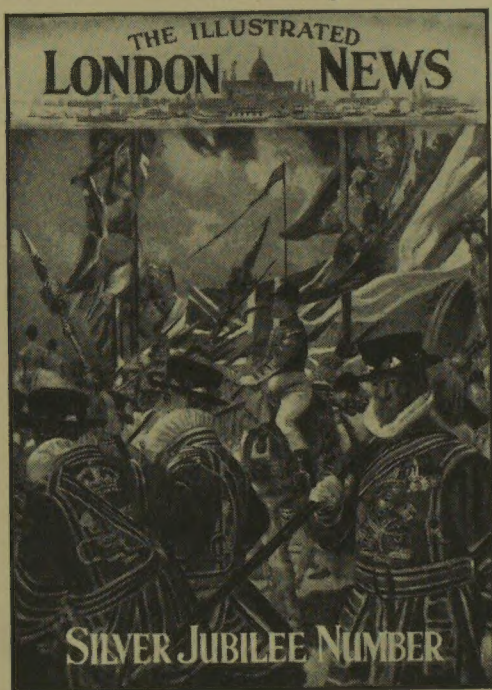
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